



THREE ESSAYS
ON
ORIENTAL PAINTING

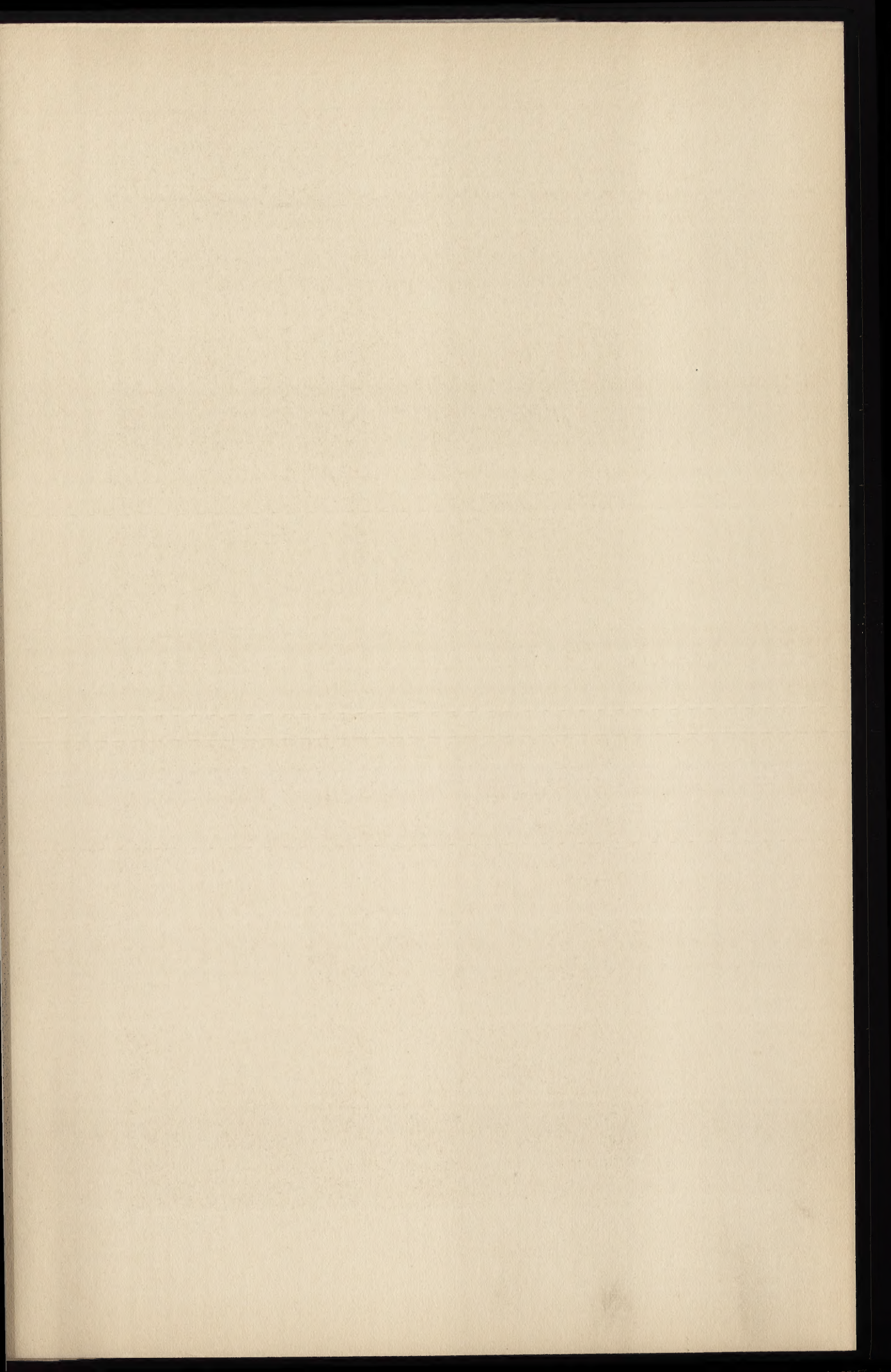




PLATE I

PORTRAIT OF EUGEN BOSATSI

Printer Unknown

Collection of the Tokyo Imperial Museum

PLATE I

PORTRAIT OF FUGEN-BOSATSU

Painter UNKNOWN

Collection of the Tokyo Imperial Museum

THREE ESSAYS
ON
ORIENTAL PAINTING

BY
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PREFACE

THERE is no dearth of works by native writers on Japanese and Chinese painting, but in most cases they have ended in giving either biographical sketches of painters or a historic survey of pictures, very seldom approaching the subject from a scientific point of view. At this juncture, when Oriental art is engaging the serious attention of Occidentals, it may not be out of place to explain its characteristics as they are viewed by a native critic. I have contributed to the "Kokka" three essays on the subject at intervals between July, 1905, and July, 1907. The intrinsic merit of the subject justifies, I trust, the re-publication of these essays in the present book form. As to plates, I could not at the time give, on account of the limited space, all the examples I desired to include; but in this volume necessary specimens have been presented such as are considered typical of both Japanese and Chinese painting, the latter of the Sung and the Yüan dynasties.

I wrote the present essays originally in the Japanese language, and in translating them into English, I, with my limited linguistic attainments, experienced no small difficulty. I am indebted to Professor Suteta Takashima, of the Tōkyō Higher Commercial College, and Professor John T. Swift, of the Tōkyō Higher Normal College, who kindly revised the manuscript. But for their valuable aid these essays could not have been brought before the English public.

THE AUTHOR

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CHARACTERISTICS OF JAPANESE PAINTING

SECTION I

GENERAL SURVEY

TRULY, as Ruskin says, "painting is nothing but a noble and expressive language." But, unlike ordinary speech, painting is universal in its appeal, unlimited by ages, countries, or people. This does not mean, however, that its methods and style are the same the world over, for they vary constantly according to men, time, and place. Especially marked is the difference between the styles of the East and the West, with their different traditions and manners of life. So far removed in style and treatment from Occidental art, Chinese and Japanese paintings naturally strike the unaccustomed eye as something very quaint and fanciful. Time and again comes the impatient query from the lips of foreigners: "What earthly merit is there in all these erratic flourishes?" But, on the other hand, is it possible to imagine an ordinary Japanese manifesting such enthusiastic admiration towards one of Turner's immortal pieces as he does towards those of Sesshū? "Compare Sesshū to Turner? Preposterous!" you may exclaim. Just here the element of taste enters, and it must be remembered that taste has the deciding vote in questions of art. But leaving the psychological side of the question, it is enough for our purpose to say that the wide gulf dividing national tastes is but the inevitable outcome of differences in racial character, habits, customs, history and traditions.

The present article is chiefly intended to present such ideas as may lead foreigners to an intelligent appreciation of Japanese painting. In any broad, general survey, it is

to be expected that the principles set forth may not be found applicable to every work of art; but it answers the present purpose if such characteristics be pointed out as are common to productions typically Japanese. It should also be borne in mind, that inasmuch as Japanese painting was in its origin and evolution largely influenced by that of China, their characteristics naturally coincide in many points.

What, then, is the cause of the difference between Japanese painting and that of the Occident? Some say that the difference in the colouring matter and the brushes used has caused a wide divergence in the tone of Oriental and of Occidental painting. This opinion is, however, far from conclusive. For, looking deeper into the matter, the question arises, "What has brought about all these differences in the pigments and the brushes, as well as in the technique adopted by artist of the East and of the West?" In my opinion here lies the key to the whole problem. This point settled, the mystery will unravel itself.

In the first place, Eastern and Western painters hold somewhat different views concerning the primary object of art, and from these results their disagreement in technique and other details. Take, for instance, oil painting. As early as the seventh century the art of painting in the oil-colour called Mitsudasō was known in Japan, but it never attained such growth as oil-painting has in Europe; in fact, it was employed almost solely for decorative purposes. The reason of this is that oil does not yield those special features in execution and sentiment which Japanese artists strive to bring out in their painting. In order to understand the real source of the differences between Eastern and Western painting it is therefore requisite to study closely their contents, which differ to some extent in essentials.

Painting should have for its first object the expression of ideas, and as such "it is invaluable, being by itself nothing." For, even to the realist, the highest aim of art is more than to make a photographic copy of the object painted,

since mere accuracy and minutiae do not constitute, even if they form parts of, true art. Realism is, in my opinion, but a reaction against idealism which too often disregards the imitative side of art. A painting that does not express a thought is unworthy of the name—so far as the opinions of Occidentals and Orientals coincide. But in art an idea may be expressed in ways which differ, principally according to the two modes, the subjective and the objective. To state the matter more explicitly, a painter may use the object he delineates chiefly for expressing his own thought, instead of revealing the idea inherent in the object itself. On the contrary, another painter strives to bring out the spirit of the object he portrays, rather than to express ideas of his own that may arise in association with the object. In general, Western painters belong to the latter class, while those of Japan to the former; the one laying stress on objective, and the other on subjective ideas. This distinction discloses the fundamental differences between Eastern and Western painting, which causes wide dissimilarities in conception and execution.

Take for instance their subjects. Here one cannot fail to notice a marked contrast between Japanese and European pictures. In Western painting, where special importance is attached to objective qualities, the portraiture of human figures naturally receives the foremost attention, as though it were nobler and grander than other themes. This opinion is not a mere conjecture, for the like opinion is held by many æstheticists of the West. And it is not hard to understand why European artists ever fondly resort to human portraiture. Is it not because in man, unlike the lower creations, there exists a spirit, the interpretation of which, in its different manifestations, affords a rare scope for the artist's talent? Accordingly, in Occidental painting in which the expression of the spirit externally manifest in the object is made the chief point, human portraiture necessarily claim the first consideration. The same holds true not only of painting, but also of every other art. Conversely in Japanese pictures, flowers, birds, landscapes, even withered trees and lifeless

rocks, are esteemed as highly as God's highest creation—the human being. The reason is not far to seek; it is simply this: landscapes, birds, flowers, and similar things may be devoid of soul, but the artist may turn them into nobler objects, as his fancy imparts to them the lofty spiritual attributes of man.

Anyone with an extensive knowledge of our pictures cannot fail to discern this common characteristic of composition, namely, that the centre of a picture is not found in any single individual object, for the guiding principle of the synthesis is expressed in the mutual relations of all the objects treated. In other words, in Japanese painting no serious attempt is made to give all-exclusive prominence to any one particular object, but, instead, the effect of the whole is considered the point of prime importance. Hence in the minds of our painters, not each and every portion of a picture need be accurate, but the picture as a whole should be microcosmically complete. Such is but the inevitable outcome of stress laid almost exclusively on subjective ideas.

To verify the principles above stated, let me in the following sections deal with paintings under the three different subjects, viz.: 1. Human Figures; 2. Animals and Flowers; 3. Landscapes, showing each in its historic evolution.

SECTION II

FIGURE PAINTING

WHILE our style of painting is not well suited for a portraiture which aims at representing a single individual with exhaustive accuracy, on the other hand it is singularly happy where an event or action is to be delineated with a mass of figures in complicated attitudes. The reader may notice how in Japanese pictures a multitude of figures are presented with refreshing freedom, and without any trace of conscientious labour. In ancient times, when our pictorial art was still under the thralldom of religion, it was not uncommon for individual figures to be represented with an accuracy of form like that in sculpture.

But religious painting did not long adhere to the old conventions, for it gradually came to take on a new lease of a freer life. The Buddhist painting produced between the Tempyō and the Kōnin eras were, as a rule, of the stereotyped order, but those in subsequent ages were freer in form and romantic in character. For example, take the "Portrait of Fugen-Bosatsu" (collection of the Tōkyō Imperial Museum), a work indisputably of the middle of the Fujiwara period. In this painting there is something sculpturesque in its general design, but the attitude of the Bosatsu was rendered unconventionally, it being so remarkably free and graceful. Among other Buddhist portraits of that age, those of the so-styled "raging gods"—for instance, of Tembu or of Myōwō—often exhibit qualities considerably lively and vigorous. Then, again, in paintings of "Nirvāṇa" or of "Buddha welcoming devotees," at least the multitude of accessory figures that surround the Great Saviour were at times executed with admirable feelings and in endless variety of attitudes, showing utter immunity from the classic formulæ.

Pictures like these served as harbingers of the new art, which in the succeeding epoch began a free and grand development. Figure painting in the true Japanese style became prominent between the Fujiwara and the Kamakura period (from the close of the twelfth to the thirteenth century). The name of Yamato-ye was then introduced to distinguish this style from that which followed Chinese prototypes. Once started, this new style of painting made interrupted progress with the support of popular favour behind it, such schools as those of Kasuga, Tosa and Sumiyoshi vying with one another in perfecting its canons. The result was the formation of a finished style of figure painting most ideally Japanese. It is a noteworthy fact that the usage then prevalent of painting on scrolls exercised a great influence in evolving those characteristic qualities on which rests the merit of our painting of human subjects. The pictorial scrolls, called Yemakimono, are intended to illustrate texts dealing with anecdotes, romance, history (mainly of temples), legends and biographies. This kind of painting was at the time so popular that it was sometimes even thought of as the highest form of art. It is obvious that in such painting the main point is not so much to delineate individual figures as to illustrate an event or scene recorded in text. Necessarily in such pictures an historic or romantic effect was made the chief consideration, and here lies the reason why greater stress was laid on ideas than on forms, on a large group of men in action rather than on a small company of them in reposeful attitudes. Now and then in old scrolls are found pictures altogether too unnatural and in slavish conformity to the text, but specimens of commanding merit and exquisite workmanship are not wanting.

From the close of the Fujiwara to the Kamakura period, the Yamato-ye, which was pre-eminently superior when painted on scrolls, was in full glory, perfected as it was by the assiduous efforts of great masters. We know of two kinds of the Yamato-ye style prevalent in those ages, the

one represented by pictures on scrolls by Takayoshi illustrating the *Genji-monogatari*, the oldest specimen extant of romance subjects. These pictures are somewhat decorative, with a glare of thick and heavy colouring, but defective in revealing the attitudes of the moving figures. But, on the other hand, the illustrations in question beautifully reflect the grace and taste which permeate that romance throughout. The other kind of Yamato-ye was of a more finished character than the one above alluded to.

"History of the Shigi-zan Temple," attributed to Toba-sōjō indeed displays a treatment unapproachable by any master of the preceding periods. This admirable series of paintings contain many well-rendered landscapes, but best of all figures in their various attitudes of life and action. Mitsunaga's "Life of a Ban-Dainagon" is also of established repute, portraying the fashions of the street in contrast to those of Court life depicted in the *Genji-monogatari*, by Takayoshi. Here is a marvellous display of figures each with distinctive motive and in the equally distinctive attitude, according to the sentiment of the text inscribed, making the whole a complete panorama of the actual scene. The best in the entire series is "The Gate Ōten-mon in Flames," in which we see the panic-stricken multitude delineated with striking effect. Another remarkable example of figure painting of the marvellous character is the "Gaki-zōshi," whose authorship still remains unsettled, some attributing it to Mitsunaga and others to Toba-sōjō. The highest consummation of our war painting with vivid figures is found in the "Stories of the Heiji Campaign," attributed to Keion, the best classic war pictures ever produced in this land.

It may thus be seen that the figure painting of the old Yamato-ye school made evolution in two different directions, one in decorative features and the other in the expression of vivid feelings. Artists of later years who chose the decorative side of that school fell into the superficiality of

technical tricks, thinking as if colouring were the first and last of art. In spite of their unsparing efforts towards the accomplishment of that special quality, they failed to attain that powerful colouring which distinguishes the creations of Takayoshi and others of equal fame. Things fared better with those who directed their thoughts to the representation of life and motion of figures. All things considered, the representation of group figures in action is the strongest and the most noteworthy trait of the portrait painting of the Yamato-ye type.

But the fact is evident that most Yamato-ye pictures produced after the middle of the Kamakura period, in spite of their having semblance of earlier works in vividity of expression, did not after all attain such high degree of perfection as was attained by their models. Then on the latter part of the same period, Takakane and Yoshimitsu made well-directed efforts to bring to full light the characteristic vividity of the old Tosa art, but they, too, could not rise to the high level of Toba-sōjō, Mitsunaga and Keion. Coming down to Mitsuhide, Korehisa, Yukimitsu, Nagaharu, Takamitsu and Mitsuhiro, we already find in them a sign of degeneration, since their achievements ended in merely holding fast to the traditional methods of the old Tosa school. In the middle of the Ashikaga period there arose Mitsunobu, whose name has been noted by historians as the first real restorer of the Tosa school; but he earned his fame more for the following than for any other reason, that he employed a method somewhat grave and sincere, though in truth his art was not always in accord with the old Tosa style, especially in the mode of treating human figures in action. To speak candidly, at the hand of Mitsunobu, the Yamato-ye was deprived of the essentials of the old Tosa art, and was beginning to be vitiated by the misplaced adoption of the Chinese methods of the Sung and Yüan periods. The matter became still worse at the time of Mitsushige and Mitsuyoshi, when the glory of the Tosa school became the story of the past. In

fact their names simply served to add branches to the genealogical tree of the Tosa school, for these painters turned out works of a style far removed from that of their distinguished antecedents. In the beginning of the Tokugawa period, Hiromichi (Jokei), son of Mitsuyoshi, re-established the Sumiyoshi school under the patronage of the Shōgun, Tsunayoshi. In spite of his reputation the artist seems to have absorbed himself in small matters of technical details, intent on assimilating the Yamato-ye only on its decorative side. As to Mitsuoki, he was counted among the three best Tosa painters, but in truth with him the orthodox style of the Tosa school lost its original characteristics under the influence of Chinese art. He was not altogether bad in natural subjects, but fell far below the water-mark in his treatment of figures, which was spiritless and conventional.

From the foregoing survey it seems that figure painting of the Yamato-ye style had passed through a history of decline and degeneration from the close of the Kamakura down to modern times. To account for the declining fate of the latter-day Yamato-ye, which in its earlier days gloried in matchless fame, some critics hold that on the one hand it has had no able exponents to follow up the excellent canons left by its earlier masters, and that to add to its misfortune the decreased demand for the Yemakimono in later ages has taken away from Tosa art the one great source of its availability. We cannot, however, concur to this opinion, for the Yamato-ye has never lost its life and spirit, and, moreover, its destiny is not expected to be sealed by the state of demand for the Yemakimono. This much is, however, to be admitted: that the introduction of Sung and Yüan paintings in the Ashikaga period caused a change in the popular taste for the lighter and simpler style of Chinese origin, naturally counteracting against the popularity of richer native paintings. But from the close of that period to the commencement of the Tokugawa period a tide of reaction had set in, and there came a cry among

a class of people for the revival of classic art. At such an age one may naturally expect the renaissance of the Yamato-ye. And this indeed did arise, not, however, from the exertion of Tosa painters themselves (notwithstanding most critics attribute the honour to Mitsunori, Jokei and Mitsuoki), but really from that of an artist of an entirely different lineage.

To some the statement may be a revelation, yet nevertheless it is true that the one who brought about the revival, in its true sense, of Yamato-ye figure painting at the beginning of the modern ages, was first of all Sanraku Kanō. No matter whether he belonged to the Kanō school or not, the fact is undeniable that his works, particularly on figure subjects, most eloquently bear witness to his assimilation of the characteristic qualities of the Yamato-ye in that particular line. True, in those days there were, besides Sanraku, many other Kanō painters—for instance, Eitoku, Yūshō and Yūsetsu: all these pursued a similar course, but none of them could by any means equal that great master. To verify our statement, here is reproduced Sanraku's paintings (originally mounted on doors, but now on a folding-screen) in the collection of Prince Kujō. The subject treated was chosen from the chapter of the Kuruma-arasoï (The Carriages forcing a Passage) in the *Genji-monogatari*. In brief the tale here told runs to this effect: "On the occasion of a consecration service held in the Kamo shrine, Prince Genji, a young courtier of renowned personal beauty, was appointed to join the procession as a cavalier. Among others, his ardent female admirers of the Court came out in carriages in full force to have a look at him. The road through which the procession was to pass was densely walled with spectators both in carriages and on foot, making it almost impossible to make a passage. On this occasion the vehicles which conveyed Lady Rokujō and Lady Aoi (both devoted adorers of the Prince) respectively, came into conflict as each forced a passage, thereby creating a panic-stricken

scene." These pictures of Sanraku vividly recall us the touches of the old Tosa art as was represented by such masters as Mitsunaga and Keion. As door-paintings, these are evidently successful, with a conception of remarkable magnitude, a colouring of admirable harmony and brilliancy and best of all the most striking delineation of a mass of moving figures in a state of consternation. What a marvellous expression of life and activity in the figures, whether individually or *en masse*!

It may seem rather anomalous that subsequently to the Kamakura period the field of the Yamato-ye should have been exploited by a man like Sanraku, instead of by Tosa painters who were inalienably connected with that style of painting. We need not, however, wonder at this fact, as it is simply an illustration of the old saying "history repeats." For in all artistic activities the current of degeneration had often invaded a school which, albeit counted at one time many great names, came in course of time to be feebly represented by followers who could not sustain the honour of their predecessors, until in the end their own school was saved from ruin by master artists of another school. Such was truly the case with the Yamato-ye, and this not a matter of regret after all, for in this case the laudable movement started by Sanraku and others did inestimable good not to the Yamato-ye only, but to Japanese painting in general.

Next to Sanraku, those who revived the spirit of Yamato-ye painting were the early masters of the Ukiyo-ye. At a casual glance the Yamato-ye and the Ukiyo-ye seem to be widely removed in the motives and subjects treated by each, but a close study shows that the latter derived its source from the other. The Ukiyo-ye seeks subjects from contemporary life; in this point it differs, some may think, from the Yamato-ye, which apparently confined itself to historical subjects. As a matter of fact, the Yamato-ye too, in its earlier stages, gave attention to popular subjects besides historical ones, only the latter-day followers of the Yamato-ye

school, being unable to go beyond imitating old models, discarded wider subjects of every-day life. The Ukiyo-ye too came to lose its first spirit and freshness at the hands of its later followers, who exerted themselves to portray only one or two figures in an inane, sculpturesque way, giving attention to trivial details such as the fine delineation of faces or the minute execution of dress-patterns. For Ukiyo-ye productions *par excellence* one should turn to the works of Matabei, Moronobu, Sukenobu and Chōshun, all of whom ably tried their hands on the treatment of a group of figures. Itchō's creations on popular customs are attractive in unrestrained freedom and boldness, and so are those of Hokusai. Withal these artists developed marked talents in depicting moving figures, and in this they were in thorough sympathy with the spirit of the Yamato-ye.

In this connection we should not pass over the contributions made by Kwōetsu Honnami, in the beginning of the Tokugawa era, towards bringing to light the spirit of the once-neglected Yamato-ye. He, however, applied to use that classical native style in the treatment of natural objects, hence his case may not properly belong to the province of the present argument. When we come to Kwōrin, who received to a great extent the influence of Kwōetsu, we can discover the unmistakable traces of how much he was indebted to the Yamato-ye in the treatment of figures. The noted Sanjūrokkasen (Thirty-six Prominent Versifiers), in the collection of Count Satake, betray features which may be traced back to Mitsunaga. Kwōrin surpassed in depicting natural objects, but in figure subjects he approached them with the same motive and feelings as he did his more favourite ones of nature. For example, look at his "Ise-monogatari" here shown, and one will realise in the figures represented something which impresses one as being in close accord with the spirit of the natural world, besides graphically describing their stirring movements. In a way here the principles of Yamato-ye figure painting seems

to have been applied to the extreme, even in consideration of the fact that in Japanese painting not excepting that on figure subjects, the chief point lies in subjective thought.

From the close of the Tokugawa era down to the present time the native style of figure painting has been in a state of hopeless decline. In their days Totsugen, Ikkei, and Tametaka raised a cry for the resuscitation of the old Tosa methods, but their endeavours, though well conceived, proved too conventional to attain such results as were attained years ago by Sanraku. Then in the domain of the Ukiyo-ye no artist has appeared in modern times who can cope with Hokusai in figure painting. In recent times some have tried to bring to service the realistic methods of the West, but to no great success, and as to those who can treat figure subjects in that imaginative way which was done by our masters of old, they are no more to be seen; and whether time will ever produce another Sanraku once more to effect the renaissance of the old Yamato-ye seems at this moment to be a very distant hope.

SECTION III

ANIMAL AND FLOWER PAINTING

THE merit of Japanese painting of flowers and animals is no longer disputed even by fastidious critics of the West. The fascination of our pictures of this description rests, not so much in an accurate representation of form, as in the poetic tone that suffuses the work. It is not difficult to see why Japanese artists have developed such ability in the portrayal of natural objects. First of all, the Japanese as a race are born lovers of nature, and not only this but their prolific imagination always reads volumes of poetic sentiment even in trifling natural objects. For instance, in the *Manyōshū* (the most ancient poetic collections), flowers, birds, the hills and the moon are most frequently sung, and at times even such simple objects as leaves or mosses have given rise to rich poetic effusions. In her *Makurano-sōshi*, the celebrated Seishōnagon makes the following remarks: "In form there is nothing pretty in the Unohana (*Deutzia scrabra*), but we admire it, for it blossoms in a happy season presenting a poetic scene particularly when the Hototogisu (a kind of cuckoo) seeks shelter in the bush." Again she observes: "In late autumn the fields present no pleasing sight, as all plants are then bereft of flowers, but this wild, dreary aspect of nature all the more evokes our poetic feelings." It may thus be seen that the Japanese adore natural objects not so much on account of their external beauties as for their efficiency in suggesting mental reflections. The fact that our poets are happy in lyrics shows how keenly sensitive our votaries of the Muses are to the charms of nature. Strange as it may sound, personification is seldom found in Japanese verse. While man is often compared to inanimate objects, rarely are inanimate things endowed with

human feelings and purposes. For example, female beauty is often likened to the charms of the cherry blossoms, but never the latter to the former. Such is the case in our literature, and so it is in our art.

In the Heian period it became the fashion to have wild plants in one's garden, and an artificial hill and a lake in which to keep fowls and fish—an attempt to copy the aspect of a natural landscape. Love of nature was at the bottom of this popular fashion, which found expression not merely in gardening but likewise in dress and in other objects of ornament. The colours of gowns were not called by the prosaic green, yellow, red, white, etc., but by the fanciful names of trees, such as the plum, the cherry, the Yamabuki (the corchorus rose), the Shion (*Aster talaricus*), etc., as the flowers of these plants happened to suggest the tints of the dye. Neither was art exempt from the ruling taste of the time, for animal and flower subjects then naturally occupied the attention of the artists of the day. Among the works produced in the latter part of the Heian period, the most worthy of special notice are the pictorial scrolls from the brush of Toba-sōjō, now owned by the Kōzan-ji temple. His pictures are striking in that, while unique and eccentric in conception, they preserve strict regard to fidelity in form, whether the subjects treated be animals or flowers. To some extent these pictures are allegorical, apparently intended to satirise the vanity and foibles of the day, but on the whole the artist seems to have chosen such extraordinary themes simply to give vent to his overflowing poetic sentiments. Along with paintings of such kind, the age invented industrial designs of an equally striking character, designs refreshingly suggestive of nature, among others the Ashide-ye (designs with letters worked into pictures), and tasteful patterns on the Shikishi (a fancy paper for writing poems).

For the several generations subsequently to the Heian period no noteworthy changes had been made in our flower and animal paintings in the Yamato-ye style, but from the

close of the Kamakura era down to the Ashikaga epoch the forcible style of the art of the Sung and Yüan dynasties was in popular favour. To cite an instance, artists like Sesshū, and the painters of the Kanō school, adopted strong, heavy lines in drawing trees and birds. This new style, however well adapted for the representation of such sturdy trees as the plum, the oak, or the pine, was found somewhat too vigorous and heavy for the portrayal of flowers with their delicate forms and graceful hues. Nevertheless, we cannot grudge high honours to those painters of the Chinese school, for to them we are indebted for the noble qualities then engrafted on our art, namely, sublimity of tone and grandeur of composition. In default of these qualities, the subjects under consideration are apt to lose their majestic features, especially when they are executed on a space of some magnitude—say, a folding screen or a door. Of all his contemporaries who cherished a style like that of the Kanōs or Sesshū, alone did Sesson strike out a new line, as he deftly drew birds and flowers in a way light, free and fanciful. In this particular point he seems to have been even above Sesshū. Some critics go so far as to say that Sesson was in some respects the precursor of the art developed later in the Tokugawa era by Kōrin.

Subsequently in the Toyotomi era art attained a position of unparalleled glory, as it then came to be employed by the military class as a medium for displaying their pomp and power. The resplendent production of Eitoku, Sanraku and Yūshō, exactly met the requirements of the age. Their bird and flower paintings on folding screens—and such productions remain to this day in no small number—are typically representative of the gorgeous Momoyama style, with all its sublime qualities. Of the three artists, Eitoku is by far the most powerful in such subjects.

Then came the brilliant Tokugawa epoch, the dawn of which found a shining host of masters of animal and arboreal painting, among whom the one with most

brilliant talents was Niten Miyamoto, a noted master of fencing. His "Shrike," now in the collection of Mr. Kōsaku Uchida, may rightly be taken as a work representative of that time. It is a simple piece, but it vividly reflects the spirit of the time. The haughty expression of the bird, perching all alone at the top of a leafless tree and glaring defiance at every opponent, is noticed at the first glance. Here one can imagine that the artist, himself a warrior, sought to express the true sentiments of a warrior. Is this not a fine example of a voiceless lyric?

The beginning of the Tokugawa era was favoured with a galaxy of artistic geniuses, among whom was Kwōetsu Honnami. The flower painting by Kwōetsu, though mostly decorative, is yet replete with suggestiveness and lofty taste, which he realized by economized strokes. Then, too, all his pictures bear a literary flavour, and this is not at all surprising when one considers that in his time he figured as prominently in the realm of letters as he did in that of art. The style started by Kwōetsu was followed up and perfected by Sōtatsu Nomura and Kwōrin Ogata. The poetic conceptions of Kwōetsu are in evidence in the works of Sōtatsu, who doubtless derived in this particular point many useful lessons from his master. His true greatness, however, displayed itself in other directions not fully exploited by his master, Kwōetsu; namely, in a wide choice of subjects and in a more graceful technique. Kwōrin accomplished even more than Kwōetsu or Sōtatsu; for, though he unmistakably walked in the same path as his distinguished predecessors, this great artistic genius was too independent and ambitious to rest satisfied with being a mere imitator. In other words, Kwōrin added, without loss of harmony, bold and resplendent features to that classic grace which one admires so much in Kwōetsu and Sōtatsu. Kwōrin's art is decidedly beyond imitation; many may have copied its eccentric features in form, but none, with the exception of Hoitsu Sakai, the true spirit and technique of that immortal master.

Next to Kwōetsu and Kwōrin, and other masters of their school, those eminently skilled in depicting flowers, animals and birds have been found in the ranks of the Maruyama, the Shijō, and the modern Chinese school. For instance, the Maruyama school glories in Ōkyo, the unsurpassed painter of birds, fish and puppies; while the Shijō proudly owns Goshun and Keibun, with their supreme skill in depicting flowers and birds. Sosen was another great Maruyama painter of established fame in the portrayal of monkeys and other animal themes. For the representatives of the Chinese style of bird and flower painting we must count foremost of all Bunchō, Kwazan and Chinzan; all these artists, though originally they modelled their methods on those of Ch'ên Nan-p'in and Yün Nan-t'ien, and other Sinic masters, in the end evolved features characteristically national and even excelling those they had learnt. Of these three, Kwazan was decidedly the most learned, and worthy of a place in the ranks of the few first-class painters of the Tokugawa period. His lofty personality asserted itself in his art so impressively pure and graceful, as is seen in the "Wild Goose" here reproduced, somewhat identical in conception to the Niten's work above described.

All the masters of animal and flower subjects since the days of Kwōetsu and Kwōrin have adopted each a different technique. For example, according to the style of the last-mentioned masters, the Iwaenogu (rock pigment) was never rubbed in flatly, but was applied with a brush in a dash, as if it were done with ordinary water-colour. Then when employing the Midzu-enogu (water-colour), every effort is made to bring out the required lustre according to the nature of the subject treated, and in accord with the true spirit of the Mekkotsu (lineless treatment). The chromatic style of the masters of the modern Chinese school was much the same, and in this particular line Kwazan and Chinzan head the list. Somewhat different from the above style is the mode of colouring affected by the Maruyama and the

Shijō painters, who almost always applied colours, be they hard pigment or water-colour, flatly and minutely with the Hake (a special kind of brush), besides putting them on with the ordinary writing brush.

From the foregoing brief survey one may see how this special branch of our painting has followed a course of steady evolution, and how its characteristics have been maintained through all the ages. And let the fact be once more noted, that the faithful rendering of form is not considered the be-all and end-all of our flower and animal pictures. The appreciation of subjective beauties was not confined to painting only, but was even extended to the industrial arts in which something more than mere beauty in line or colouring was sought, particularly when the designs were made after nature.

SECTION IV

LANDSCAPE PAINTING

IN one sense landscape work embodies the soul and spirit of Japanese painting. Whatever subject he may treat our artist always tries to retain the spirit which dominates his heart when he paints natural scenery. In other words, instead of concentrating his thought on the development of individual objects in a picture, he invariably makes it his aim to give the best effect to the picture as a whole.

Landscape painting was known here even in the earlier centuries. So far back as in the beginning of the Heian period there prevailed the custom of decorating with landscapes the walls and doors of the Imperial palace, and, moreover, sketching became the favourite pursuit of the leisured classes with their artistic proclivities. It remains a singular fact that the Shingon or Mystic sect of Buddhists should then have lent its influence towards the promotion of landscape painting, when it was known that the priests were particularly interested in the creation of sacred portraits. This fact may at first seem unaccountable, but a close examination of the tenets of that mystic sect clears up the difficulty. In brief, regarding this world as the dominion of the all-wise Dainichi-nyorai or Mahāvairocana, the followers of the Shingon sect find nothing therein but what is instinct with divine thought and mercy. While their doctrines do not partake of nature-worship they, on the other hand, never discard, nay, even maintain a close relation with nature. For the sites of temples, for instance, secluded mountain resorts or places favoured with natural beauty have in all cases been selected. Not only this, at their baptismal services the adherents of that sect used to have set around the place of the ceremony, folding screens with landscape

pictures executed with a skill calculated to inspire the hearts of devotees. This unique custom then naturally induced the artists of the time to turn their attention to landscape subjects. These ancient paintings on folding screens are admired even to this day as the most characteristic examples extant of our oldest landscapes. Of all the remaining specimens of folding screens with landscape paintings so called the *Senzui-Byōbu*, that in the keeping of the Tōji temple in Kyōto is considered to be of the first order. Tradition ascribes it to a Chinese painter of the T'ang dynasty, but for our part we are inclined to class them as Yamato-ye pictures produced about the middle of the Heian period. Most remarkable of all, the trees are here executed with remarkable accuracy and minuteness, yet with an exalted taste. The value of these paintings is all the more enhanced in our estimation by the fact that they are almost the best among the few extant landscape works of the Heian epoch.

Subsequently the Jōdo sect that arose between the Fujiwara and the Kamakura periods gave another wholesome impetus to our landscape painting; then for the first time in the history of our art were landscapes used as settings for the portraits of Buddhist subjects. For example, in such favourite subjects as "*Raigō-butu*" ("Buddha coming from Heaven to receive pious devotees"), and "*Yamagoshi-no-mida*" ("Amida beyond the Mountain"), both subjects mostly handled by Eshin-sōzu and his followers, the holy figures have always been treated in association with natural scenery. Such was the case even with religious painting, and much more has it been so with the Yamato-ye pictures produced since then, in which figures were in most cases rendered along with landscapes. As to how far the artists succeeded in this direction one has but to refer to such works as the "*Shigizan-engi*" attributed to Toba-sōjō, the oldest among the masterpieces of this kind, the "*Life of the Priest Ippen*," by En-i (collection of the Kwankikō-ji temple, except one scroll, which is now owned by Mr. Hara), the "*Legendary Tales of the God of the Kasuga Shrine*," by Takakane (collection of

the Imperial household), and the "Life of the Priest Ippen," attributed to Yoshimitsu (collection of the Shōjōkōji temple). The last-mentioned work especially contains a number of finely executed landscapes. The aerial perspective was then developed to a certain extent, as is seen, for instance, in the representations of the dawn, day-time and night-scenes.

Later in the Ashikaga era landscape painting in the Yamato-ye style lost its popularity, which was earned by the vigorous style of the Sung and Yüan dynasties. This new, forcible style was received with great favour, and soon began to assert itself.

It was not purely from religious motives nor from mere curiosity that our people welcomed that exotic art, but mainly from the fact that the landscape painting of the native schools were found too decorative and overdone, and lacking in nobility, in which respect the Chinese style, then introduced, far surpassed ours. Furthermore, the new style offered greater scope for the expression of sentiment than the one which it displaced. For my own part, however, I look upon the Chinese art then introduced not so much in the light of an addition to our art already existing, as of a vital agency which drew out the attributes previously dormant in our artists' souls. True, many distinguished masters of the time drew valuable lessons from our neighbours' art, but they were certainly far from being blind imitators. Who does not know that men like Sesshū, Masanobu and Motonobu produced works which, albeit Chinese in style, were aglow with lustrous qualities of their own invention? High above all his contemporaries towered Sesshū. This rare artistic genius did indeed cross over to China to give a finishing touch to his æsthetic culture; but while there, instead of taking lessons from a master, as most people would have done, he simply visited places of scenic charm, and made sketches on which the most fastidious critics of that country lavished unstinted encomiums. Beyond all doubt Sesshū deserves a pedestal higher even than those occupied by the masters of the Sung and Yüan periods.

No less important service was done by the founder of the Kanō school, Masanobu, who, upon the foundation of the Chinese methods, had reared a style which was perfected in later years by Motonobu. The latter embarked on the hitherto untried enterprise of levying upon some worthy attributes of a style of an entirely different lineage, the Yamato-ye. Nor should we pass over the names of Shūbun, Keishoki and Sōami, all acknowledged masters of landscape painting. The first not only thoroughly mastered Chinese art, but, advancing a step further, invented a style by skilfully combining the best qualities of the Northern and Southern schools. In some points he even surpassed Chinese masters, notably in the expression of poetic motives. As to Keishoki, he, though a little too over-inclined to the Northern school, has left deep impression in the minds of people by his inimitably vigorous style which somewhat echoes the sedate, meditative trend of his age, the Ashikaga period. Lastly, Sōami chiefly followed the Southern school, but he, too, like his celebrated contemporaries, stood on the ground of individuality. Withal our landscape masters of the Ashikaga epoch, even those whose works have little Japanese elements, laid under contribution the methods beyond the thoughts of the Chinese masters of their days.

In modern times the Kanō school has, above all other schools, produced landscape pictures in the Chinese style; some of exceeding merit, and others of hopeless mediocrity. In the productions of the latter class there is a certain formalism, a mannerism, if you will, not altogether pleasing to the eye. Contemporaneous with them there arose a new style of uncommon strength, a style which combined the superiorities of both the Japanese and the Chinese arts. Among the few who struck out in this new path were Tannyū Kanō and Morikage Kusumi.

Later, between the middle and the close of the Tokugawa period, a new style of landscape painting of the Chinese type came into predominance, counting among its adherents

such names as Buson, Taiga, Bunchō and Kwazan. Though dissimilar in treatment in the landscapes of the medieval ages, these productions of later ages show an excellence of their own in spite of there being evidence of too much Chinese influence. In subsequent years the famous Ukiyo-ye painter, Ichiryūsai Hiroshige, inaugurated a new style of landscape painting peculiarly Japanese: this he formed by availing himself of the essential attributes of Chinese art developed by Buson and other well-known masters. Laying his hand on the previously neglected themes of native scenes, he travelled far and wide and sketched the noted bits of scenery in this country, while the landscapists of the Chinese school refrained from depicting Japanese scenery. The beauty about him is that he never laboured over trivial details, but always kept his eye on the rendering of scenes in their broad and general aspects. His power in this direction cannot, however, be judged from his prints, so well known to the world. In short, to fully appreciate his art, one should inspect his hand-paintings, that display all the niceties and peculiarities of his touch.

Generally speaking, in Japanese landscape works one cannot but observe this prominent characteristic, namely, that instead of landscape being added as accessories to human portraits, human figures have been brought in to assist the effect of landscapes. Also in treating landscapes, our art is generally inclined to present a broad bird's-eye view of a scene. Consequently, in one and the same painting, there are represented scenes of all sorts, distant mountains, a flowing stream, a tortuous path, a towering edifice, a half-way village, etc.—a peculiarity which must strike the Western eye as something fantastic and incongruous. Just in this, however, lies the peculiar advantage of the Japanese mode of landscape painting; for a scene of the most complicated nature can be treated with remarkable ease and freedom when the chief sentiment of the picture is not concentrated on any one particular object, but finds expression in the organic relation of the whole.

SECTION V—♦—
VALUE OF BRUSH-STROKE IN JAPANESE
PAINTING

A PICTURE without the vigorous strokes is like a body without a soul. Excellences of conception and technique are but mere forms unless enlivened by that vital element. Such an idea is perfectly natural in an art like ours which is essentially subjective, whatever the theme may be. To paint an object line for line, tone for tone, exactly as it is in nature is a physical impossibility; for, however simple an object may appear, in reality it is so complicated that no mortal hand can reproduce it with anything like verisimilitude. But this does not in the least affect art itself, which should rise above a mechanical representation of things. "What do you mean by a true artistic triumph?" Japanese painters reply: "It means to so represent an object or scene as to express its essential attributes with the least possible use of strokes." Indeed, the question that has ever weighed upon the minds and hearts of our masters has been "Can there be any means of representing nature in all its involved character by a few strokes?" In their opinion only a quick and uninterrupted stroke can accomplish this, slow and painstaking labour being an evidence of mediocrity. A simple stroke, however meaningless and conventional in itself, will possess a magic power when employed in the right place and in proper relations. It is solely for this reason that vigorous brush is esteemed above all other qualities in Japanese art. And this one quality enables the artist, it is thought, to treat his subject without deviating from nature, and at the same time to express his sentiment most effectively. In all our artistic history only a few artists have fulfilled these ideals, among them being Toba-sōjō,

Mitsunaga, Jasoku, Sesshū, Masanobu, Motonobu, Eitoku, Yūshō, Niten, Kwōetsu, Shōkwadō, Tannyū, Sōtatsu, Kwōrin, Bunchō and Kwazan.

All these artists were expert manipulators of the brush, but as to the manner of using it, necessarily each adopted one peculiar to himself. Sesshū's strokes are wondrous for their vigour and breadth. Take, for example, one of his figure or landscape paintings executed with great economy of strokes; when carefully noticing such a work, one can realise the unsurpassed power of his brush. Coming down to later ages we find Niten displaying inimitable facility in making strokes, and similarly Shōkwadō, an expert calligraphist, who seems to have developed his brush power in accordance with the Chinese principle of the unification of painting and calligraphy. Shōkwadō was fond of executing portraits and landscapes with light, easy strokes, and it is in these slight, sketchy works that one can see the superiority of his art. Some people seem to be under the misapprehension that Kwōrin was lacking in the powerful use of the brush, simply because he mostly used the "lineless style." This is, however, a great mistake, for Kwōrin's power in handling the brush is exhibited in the very absence of lines; and this point is what makes his works appeal most to his admirers. The Shijō painters of later ages chiefly employed the *Hake*, resulting in the loss of brush-power, and, as such, they failed to reveal the true strength of Japanese art.

There is another quality which should not be overlooked in Japanese painting, namely, rich humour and a pervasive geniality—qualities which may be attributed partly to the natural temperament of our people and partly to the governing principle of our art. Only the artist with a high and fruitful imagination can convey, with effect, lofty humour and bright, cheery tones which are beyond the reach of those who ever struggle with laborious dulness.

So much for the superior qualities of Japanese art, as displayed in masterpieces of established repute. Needless to

say, ordinary productions are devoid of such excellences, for a bungling attempt to make use of these sources of strength will probably result in caricature. Let it not be supposed that Japanese painting is free from blemishes, since, as in all other human works, it has weak as well as strong points. As already stated, our pictures are seen at their best where various scenes are treated as a complete whole, or where a mass of figures is portrayed in a group. On the other hand when it comes to the accurate depicting of an individual figure, the weakness of our art becomes at once apparent. Japanese painting has ever been exposed to the critical acumen of Western students on the ground that it infringes the laws of perspective and chiaroscuro. Before deciding as to the justice of this opinion one must carefully look into the nature of our painting. In its defence it may be said that the laws of perspective are not wholly left out of consideration in Japanese art, but in landscape, for instance, a bird's-eye view being generally chosen, it is useless to observe those laws to the letter. Similarly, the laws of chiaroscuro are not followed in their scientific details, simply because Japanese painting, being impressionistic even to the extreme, is intended to represent the first impression of a scene as it strikes the artist. In a word, to make an exact facsimile of nature is not considered a true artistic success. Here lies the strength and at the same time the weakness of our art.

Certainly there are some weak points in Japanese art, and these may best be considered in regard to content and technique. While well adapted for expressing subjective ideas, our painting is, on the other hand, excessively imaginative. It is an accepted truth that in content, painting is more comprehensive than sculpture, but more limited than poetry; but Japanese artists sometimes hold that "painting is dumb poetry and poetry speaking painting," and are inclined to stretch this principle to extreme limit. They often go so far as to attempt to represent what is wholly unsusceptible of artistic treatment. For example, in

our ancient pictorial scrolls, the artists, in their desire to illustrate the text to the letter, oftentimes tried to depict in one and the same picture, two or more scenes occurring at different times. Likewise, the scenes of the four seasons, or of different views of the same place, are often brought together in one picture, and this, necessarily, in an incongruous and unnatural manner. This flaw may, however, be passed by, if such absurdity be ascribed to the crudity of antique art, or to the unbridled fancy of the artists who avowedly chose such unnatural designs simply for decorative purposes. From an artistic point of view, however, the display of such unnatural features does not appeal favourably even to our accustomed eyes. Moreover, the attempt to reveal some deep and mystic meaning, as is common in our religious and historical painting, has often led to the loss of the expression of a true sentiment, making the pictures in consequence rather too allegorical. Such is but an inevitable outcome of the undue stress laid on the subjective side of art.

Passing to the technical faults of Japanese painting, I must count among them a certain disregard of perspective. After all, the over-importance attached to the power of the brush is largely responsible for certain defects of our art, notably the imperfectness of form and the inexactness of light and shade. However, the true spirit of our art never allows the abusive use of strokes, although there has been many an artist who has wilfully resorted to erratic flourishes simply to manifest his idiosyncrasies. This defect is particularly prominent in the works of the artists who flourished in the Tokugawa period, such as Shōhaku Soga, Rosetsu Nagasawa and Hokusai Katsushika, all of whom, though very able in some respects, were too prone to exaggerate strokes.

At the present time some of our artists are running to the two opposite extremes of either totally ignoring the power of the brush, or of making it the beginning and end of art. Be this as it may, that quality when normally

potent must ever be an essential in Japanese painting, because bereft of it the latter is, as it were, deprived of soul and spirit.

In conclusion I would have it clearly understood that the principles discussed in the present treatise are to be applied only to painting as a pure art. I am the last person to agree with certain critics who aver that Japanese painting in general belongs to decorative art. Much would be said about our decorative pictures, of which we have many, but they form a topic by themselves and are quite outside the province of the present essay.

CHINESE LANDSCAPE PAINTING

SECTION I

LOVE OF NATURE AND ITS INFLUENCE ON CHINESE LANDSCAPE PAINTING

A CAREFUL and intelligent survey of Chinese and Japanese pictures, especially of landscape subjects, brings out some sterling qualities foreign to Occidental works on like themes. So closely alike are the landscape works of these two Eastern nations, that they may be safely regarded as belonging to the same genus and type. However, it should not be forgotten that Japanese landscape painters have largely followed the style of their Chinese masters, and that at least in this particular subject, if not in others, the art of the Middle Kingdom seems a little in advance of our own. The object of the present thesis is to point out such excellences as are peculiar to Chinese landscape painting, and to deal in a very general way with their historic evolution.

What may be considered the strongest point in Chinese landscape painting lies in the breadth and magnitude of the motives, whatever the character of the scene rendered may be.

A painting may contain numerous accessory scenes treated in exhaustive details, yet if in its general tone it be devoid of sublimity and of the "far-off effect," it cannot rise above the level of insipidly prosaic productions. To celestial landscape artists this idea has been a law of the Medes not to be infringed in any circumstances. Then, too, the landscape works of that country are inexpressively rich in calm and reposeful effect, which are regarded as containing the quintessence of the spirit of this particular branch of painting. Then, again, Chinese painters of landscape subjects have

exhausted their wits more in representing aerial phenomena than in the effort to copy objects exactly as they are in nature. In short, impressionism has always been the soul and spirit of Chinese landscape art, and in this respect it is possessed of a merit decidedly unapproachable. Above all other points does Chinese landscape art excel in depicting mountains and hills, especially distant ones, with their contours rendered with marked accuracy, and also in that of trees and of the ever-varying aspects of haze and clouds. Only in the delineation of water, which is too often done in a tamely conventional way, do Chinese landscape works compare rather unfavourably with those of the West.

It will naturally be asked how and why these qualities came to be developed in Chinese landscape painting. This question answers itself when one considers how deeply the Chinese have been prone to love of nature, both in their native instincts and in their historic relations. The profound love of nature in the celestial heart has nothing casual about it, but is the result of well-directed training for long generations.

For an intelligent study of this subject attention must be paid to the topographical features, so distinct in their character, of the Northern and Southern parts of that empire. The characteristic aspects of nature have insensibly told on the lives and tastes of the people in the different localities. In the Northern districts, say, in the vicinity of the river Huang-ho, the scenery is one of commanding majesty. On the contrary, the Southern territory along the river Yang-tzŭ-kiang is proverbial for its graceful and picturesque views. Moreover, the people of the North have from ages past been of a sturdy and rigorous character, and have always followed occupations serious and utilitarian. To these people nature is not only an object of reverential awe, but of worship; so that in the matter of loving and appreciating its beauties they may not equal their fellow-countrymen in the South. At the same time the literature and philosophy of the Northern inhabitants are not lacking

in the expression of deep appreciation of the æsthetic elements of natural objects and phenomena. For example, ancient poems in the *Shih-ching*, chiefly composed by the Northern Chinese, are exquisite in the delineation of natural objects. Confucianism is likewise typical of the learning of the Northern territory, and we see in the *Lun-yü* more than one passage inculcating love of nature. But, generally speaking, the conception of nature held by the Northerners is somewhat more abstract and formal than that of the Southerners. In fact, down to the middle of the Chou dynasty the culture of the Northern region ruled the hearts and minds of the Chinese people in general. Subsequently, about the fifth century B.C., the civilisation of the Southern localities began to assert its influence. Unlike the people of North China, those of the South are of a freer and more imaginative disposition, and keenly sensitive to the objective beauties of nature, which traits found telling expression in the works of Lao-tzŭ and of Chuan-tzŭ, as well as in the poetic compositions produced in the province of Ch'ü in the latter part of the Chou dynasty. Especially the last-mentioned literary productions, though not in all cases directly dedicated to nature, indirectly borrowed inspiration therefrom. All the excellent lyrics then produced were based on the romantic mountain and river scenery of the South. It is not too much to say that the philosophy of Lao-tzŭ and that of Chuan-tzŭ, along with the literature produced in Ch'ü, are representative mirrors which most faithfully reflect the deeply-rooted taste of the Chinese for nature. The naturalistic principles so strongly grounded and so ably advocated have, as a consequence, left a lasting impression and influence upon Chinese civilisation and culture.

Later, in the time of the Han and of the Wei dynasties, and through that of the so-called Six dynasties, the popular taste for nature became more than ever intensified. For instance, in the Han period the celebrated literate, Ssu-ma-hsiang-ju, added ineffaceable lustre to the literature of his age by his immortal songs of nature, with rhymes after the style once in vogue in the province of

Ch'u. Likewise the Emperor Kuangwu-ti won no mean literary distinction by his "Song of the Autumnal Wind." Again, in the Wei dynasty, the Emperor Wu-ti distinguished himself in the realm of letters, having brought out numerous powerful verses essentially on natural subjects. In tracing the literary history covering the three long periods of the Han, the Wei, and the Six dynasties, we discover in all one potent factor which fostered the development of the taste for nature—I mean the prevalence of the Sen-jutsu or mystic art for becoming the Sen—mountain dwellers with perpetual life.

The Sen-jutsu has been known in the Middle Kingdom from time immemorial, but the earliest record of it made in history was at the close of the Chou dynasty, when the country was in constant strain of fierce rivalry among the princes who ruled the many different principalities. In the time of the Emperor Shih-huang-ti of the Ch'in, the mysterious arts more than ever claimed the attention of the people. On one occasion a certain professional follower of the Sen-jutsu, firmly convinced of the existence of an island inhabited by the Sen, was overcome by the desire of exploring it. So with the consent of the reigning Emperor he set out on an expedition in company with many youths and maidens in search of his coveted Elysian land. His adventurous voyage happily proved a success, for in due course the enraptured crew came in sight of an island, where they presently landed. The island in question turned out to be no other than Japan.

Later in the Han dynasty the Emperor Kuang-wu-ti was addicted to the Sen-jutsu to such an extent that he extended the most liberal patronage to distinguished professionals in the arts, for whom he even caused sumptuous palaces to be built.

After all, what is the Sen-jutsu about which the Celestials have made so much ado? As its etymology suggests, the Sen means residents of the mountains, who are sometimes called winged deities, blessed with everlasting life

and youth. There is no royal road to this semi-divine life, which is only attained by passing the prescribed course, which is as follows. First of all the candidate must bid adieu to worldly fame and riches, and foster a spirit absolutely tranquil and passionless. Then, instead of living on cooked food, he must derive his nourishment solely from "fruits and dew." There is another way to become a Sen, and this by taking pills, especially prepared from gold. On account of this the followers of the Sen-jutsu studied a mode of making gold, akin to the alchemy of the West. The preparation of these mysterious pills was not merely a mechanical process; in fact, many elaborate and secret rules were prescribed, some of which, of course, remain unknown and unknowable to the uninitiated. It is, however, understood that the precious pills should not, or could not, be made amidst the dust and smoke of a crowded city, but that they should be prepared in a mountain of sacred tradition. Furthermore, while engaged in this work, one should abandon all worldly affairs, devoting one's heart and soul to it. Should an outsider happen to know of the sacred undertaking, whether from hearsay or from actual observation, all would be ruined, and the hapless candidate would forfeit the chance of securing immortal youth. In case the devotee encountered a demon preventing his passage he could ward it off by means of charms or with a metal mirror.

It may easily be seen how the practice of the Sen-jutsu fostered the development of the taste for nature among the Chinese. Then, again, there is coincidence between the principles of the Sen-jutsu and the philosophy of Lao-tzŭ and of Chuan-tzŭ, in that they all advocate the necessity of maintaining an absolutely peaceful mind, and of rising above sordid desires for wealth or fame. Though each originated and developed independently, the doctrines of the Sen-jutsu and of the two philosophers above-mentioned finally amalgamated into one and became an ethico-religious system under the name of Taoism. It is certain that Taoism contained some Buddhistic elements, and that it was brought to perfection

at the hands of K'ou Ch'ien-chih of the Wei dynasty. Taoism was in full swing from the Six dynasties to that of T'ang.

Subsequently in the Wu and Chin periods there arose another class of lovers of nature, known as Ch'ing-'tan-chia (the Company of Lofty Talkers), who, in abandonment of earthly concerns, led a secluded life and spent their days in discussing scholarly topics. In the companies of such scholarly recluses were Wang Yen and Lo Kuang. Later there came the traditional "Seven Wise Men in the Bamboo Grove," so called because they always chose this favourite resort for their scholastic symposiums. The apostles of this class chiefly fathomed the philosophy of Lao-tzŭ and Chuan-tzŭ, and sometimes also that of the Yi-ching. Apart from the world they passed a life of unbridled freedom; when at home they would converse on scholarly subjects, and when tired of this they would loiter in the forests or mountains to feast on the luxuries of nature. They also mastered the hygienic rules of the Sen, but sometimes gave themselves up to Bacchanalian revels. At all events, this class of people led rather an extravagant life in their way. While their examples left no impressive influence on Chinese learning in general, yet we cannot deny that these "lofty speakers of the mountains" exerted on the literature and art, as well as on the social manners of the time, an influence that fostered a regard for nature on account of its highly imaginative suggestions.

Lastly, there was prevalent in China a kind of hermit life led by political discontents of virtuous character. The mode of life adopted by this particular class of people was designated by the special appellation of Yin-i, or estrangement from the world. This peculiar product of Chinese fancy has, as in the other similar instances, a close bearing upon the promotion of the love of nature. A glance at Chinese history shows how often that country has been subjected to a change in the ruling dynasties. It is not to be expected that every one would welcome a new government; naturally those

cherishing high principles would rather relinquish the world than submit themselves to the yoke of despotism. This course of action was considered the noblest that a man could take in such circumstances. Without question the extreme instance of the ever-famous Po-i and Hsu-ch'i powerfully added to the influence in later ages of the kind of hermit's life we are considering. According to history, when the Yin dynasty was overthrown by the King Wu-wan, the first of the rulers in the line of the succeeding Chou dynasty, the two distinguished personages above-mentioned, unwilling to live under the new government, retired to Mount Shou-yang, where they starved themselves to death. Their conduct is sometimes regarded as overzealous and uncalled-for; nevertheless they have been held up as models of virtue. The subsequent ages have seen cohorts of high-souled people following the above example, though not with the same severity. There were times when Kings and Princes accorded the highest regard to this class of recluses. Since the Latter-Han dynasty, the custom of retiring to the mountains has had great influence upon literature, especially poetry, which has consequently become extremely naturalistic in tone and spirit. The Chin dynasty produced a mighty poet and recluse in the person of T'ao Yüang-ming, whose name became a household word on account of his Kuei-'chu-lai, which he composed at the time when he resigned his government post. In this prose-poetical composition he dwelt on the charms of nature in contrast to the distractions of worldly life. Anyone who has studied Chinese literature to any extent cannot but recognise the love of nature and the noble spirit of the unworldly career.

We should not leave unmentioned one more strong factor which promoted in no small degree the taste for nature among the Chinese; we refer to the Mahāyāna Buddhism. Among its many sub-sects, that of San-lun, which found its way to China in the Chin dynasty, cherished tenets strongly savouring of naturalistic principles. So that in

spite of the severe conflict, in interest if not in principle, existing between Buddhism and Taoism, they often found common followers.

Love of nature itself, which in the case of China is of such ancient origin and of such long historic evolution, had reached its highest mark in the latter part of the third century and at the beginning of the fourth. The effect of this historic movement has been distinctly visible, especially in literature and art. Painting, which in the days of the Six dynasties had taken its first step in the path of phenomenal progress, keenly felt the naturalistic tendency of the age, with the result that landscape art first received its benefit and, in consequence, made earliest though imperfect growth.

SECTION II

**HISTORICAL SURVEY OF CHINESE
LANDSCAPE PAINTING**

It may easily be imagined that in China the free development of pictorial art did not set in until after her literature had reached its high-water mark. In times as remote as the close of the Chou dynasty and down through the dynasties of Han and Wei, poetry, especially of a lyrical character, had already attained high finish; on the other hand no decided progress seems to have been made in painting, even in portraiture, till the Six dynasties. Long before the T'ang dynasty love of nature had been echoed not only in literature but even in the humble practices of every day life, but, as to art in general, and landscape painting in particular, it remained unaffected by such influences till that dynasty rose in power. Landscapes may long have appealed as an ideal subject to painters, but as long as the technique remained simple and crude worthy productions were of course not forthcoming.

However it seems probable that the treatment of natural subjects was known even so far back as the time of the Ch'in dynasty, when, according to ancient records, one Lieh I made paintings of the "Four Great Rivers" (the Kiang, the Ho, the Huai, and the Chi), as well as of the "Five Great Peaks" (Heng-shan, Heng-shan, T'ai-shan, Hua-shan and Sung-shan). He also brought out sketches of scenes in the chief principalities of the empire. Likewise did Liu Pao draw representations of the Milky Way and of the "North Wind," from ideas based on the text of the Shih-ching. Perhaps these paintings were of little artistic value, evidently intended as they were more for practical purposes; for instance, for the illustrations of geography or of literary works. Tradition

bestows honours on painters of the Six dynasties, including Ku K'ai-chih, Lu T'an-wei and Chang Seng-yao, respectively of the Chin, Sung and Liang dynasties, as originators of pure landscape art, but how clumsy their productions were can be imagined from the keen and searching criticism passed on them by Chang Yen-yüan of the T'ang dynasty, in his *Li-tai-ming-hua-chi* or "Famous Pictures of Different Dynasties," the most complete art criticism issued in this time and consequently a widely recognised authority on the subject. In his opinion the landscape works produced in the days of the Six dynasties do not pass muster; in almost every case mountain peaks were so drawn that they resembled hair-pins or combs; water was represented in a manner so dull that it bore no trace of the force and life of nature; and, furthermore, the human figures depicted oftentimes appeared larger than the mountains, while the trees were rendered in a way that made them look like an extended human arm with the hand open and the fingers out-stretched. Later in the Sui dynasty, Chan Tzū-ch'ien is said to have introduced some improvements into the previously imperfect perspective, but in all probability his attempts at improvement were of quite a limited character.

Coming to the T'ang dynasty we find literature in a higher state of progress and developing a healthier tendency than in the time of the Six dynasties, thus opening a new and promising epoch of pictorial art. In the latter period landscape painters of uncommon talent appeared, notably Li Ssü-hsün and his son Li Chao-tao, especially the former, who invented a style known as *Chin-pi-shan-shui*, a mode of painting mountains outlined in gold and filled in with green. Another artist by the name of Wu Tao-yüan achieved distinction by his noble landscape painting, in which he displayed remarkable skill in representing the precipitous rocks and craggy mountain passes in the province of Shu. Nor should we omit to mention the names of Wan Wei, Chang Sao, Hsiang Yung, and of Wan

Hsia. Of these the first-mentioned was the most reputed, and above all his creations the one of the River Wang served to spread his name among his contemporaries. It is indeed regrettable that the merciless hand of time has allowed no worthy productions of that period to survive to the present day, for most of the so-called landscape paintings of the T'ang period may safely be regarded as productions of later ages. Be this as it may, ancient critics unanimously bestow high eulogiums on the ability of Wan Wei who, according to what they say, stood head and shoulders above his contemporaries in his favourite subject. Wisely discarding the stiff and heavy outlining, this gifted artist adroitly used a light gradation of colours in treating mountains and trees. He distinguished himself not only in art but also in poetry. The most eminent litterateur of the Sung dynasty, Su Tung-p'o, paid this high compliment to Wan Wei—that his paintings bore poetic features and his poetry a pictorial tone. In the absence of genuine pieces by him, we cannot venture any comment on his art, but at all events there is no denying the fact that it was possessed of the rich pictorial features of his poems, as may be seen, for instance, in the following lines entitled "Prospect of the Fields on the First Clear Day":—

The skies have cleared: the fields show far and wide
 Their new-washed robes of bright unsullied hue,
 Dustless and clean.

See down the long-stretched road,
 This side the ferry stands the village gate,
 A silent sentinel.

Low rows of trees
 Line it on either side with vistas fair
 Adown the narrow glen.

The crystal stream
 Flows gently 'twixt the farm-steads, and behind
 The lesser foot-hills tower the distant peaks,
 A fair scene, and a busy. Seed-time calls
 All hands abroad to labour on the land:
 And sunny fields do teem with happy toil of men. *

* Translated by Professor Arthur Lloyd

Truly this is a veritable picture of a Chinese farm scene such as is often seen in paintings by celestial masters. Many other poems of like character were penned by this artistic poet, or poetic artist, whichever one may choose to call him.

From the Six dynasties down to the commencement of the T'ang dynasty there sprung up no inconsiderable number of landscape masters; but their art was in most cases either symbolic or decorative, having none of the poetic tones which first received notice at the hands of Wan Wei, and which subsequently instilled a new life into the landscape art of that country. The age of the T'ang dynasty was followed by that of the Five dynasties, after which came the reign of the house of Sung, when landscape art reached its climax. Not only was the technical side of art then in a highly developed state, but the conception of painting as a fine art for the first time assumed a distinct form. Beyond doubt the art of painting has been in a course of steady development, even in ages prior to the time of the Sung dynasty. For example, the power of Wu Tao-yüan and of Wan Wei, the one in portraiture and the other in landscape, must have been influential enough to cause a revolutionary reform in painting, but in their days the majority of painters busied themselves with the technical side of art, while art itself, in its highest sense, made but little headway. The art of the T'ang dynasty was in some instances inclined to realism, but, on the whole, inordinate importance was attached to the power of the brush; this resulted from assiduous efforts to impart to strokes the force of a caligraphic touch. Chang Yen-yüan, author of the work on art criticism elsewhere mentioned, was in his time a powerful advocate of the unification of painting and caligraphy, and his views on this subject most faithfully reflect the ideals cherished by his contemporaries. In the Sung dynasty this opinion was not accepted as final and conclusive; on the contrary the new and more advanced view of the time came to be advocated, divorcing art from its union with caligraphy. This opinion was advanced particularly in

reference to landscape painting. Among the exponents of this new theory was Kuo Hsi, who lived in the beginning of the Sung dynasty. Being himself a landscape painter, Kuo Hsi composed a work on art criticism entitled *Lin-ch'uan-kao-chih* or the "Noble Features of the Forest and Stream." His ideas on the subject are distinctly original, and of greater interest and depth than those entertained by Chang Yen-yüan and Wan Wei. In our estimation Kuo Hsi's opinion is the soundest ever uttered by a Chinese art critic. The admirable work just referred to gives many valuable hints to landscape artists, especially in its opening chapter, which deals with the object and ideals of this particular branch of art :—

"From what motives springs the love of high-minded men for landscape? In his very nature man loves to be in a garden with hills and streams, whose water makes cheerful music as it glides among the stones. What a delight does one derive from such sights as that of a fisherman engaging in his leisurely occupation in a sequestered nook, or of a woodman felling a tree in a secluded spot, or of mountain scenery with sporting monkeys and cranes? Nothing is so distasteful as the bustle and turmoil of a city, and one naturally envies the lot of sages and hermits who always abide amidst the beauties of nature. But in this day of peace, when the Emperor and people are in perfect accord, each striving to promote the weal of the empire, it would be contrary to justice if a man should egotistically leave society and retire to a mountain. This is no time for us to abandon the busy worldly life for one of seclusion in the mountains, as was honourably done by some ancient sages in their days. Though impatient to enjoy a life amidst the luxuries of nature, most people are debarred from indulging in such pleasures. To meet this want artists have endeavoured to represent landscapes so that people may be able to behold the grandeur of nature without stepping out of their houses. In this light painting affords pleasures of a nobler sort, by removing from one the impatient desire of actually observing nature."

The above remarks may not at first sight appear very remarkable, but if studied with due reference to the history and customs of the celestial kingdom they are found to contain deep significance. As already mentioned, the love of nature among the Chinese is of quite ancient origin, though in that country it has not necessarily been linked with æstheticism. Among the so-called apostles of nature, some purposely broke away from the world, simply longing to lead a free mountain life; while others, carrying to the extreme the principles of this mode of life, were misled to conduct themselves in a manner incompatible with the spirit of enjoying the beauty of nature. An extreme instance is found in the tragic example of Hsieh Ling-yün, a noted poet under the House of Sung in the time of the Six dynasties. Extremely fond of an outing, he often went with his family on excursions into the country. The pleasure cost him dear, as he was afterwards condemned to death on the charge of having ravaged some farms on one of those occasions. By a cruel irony of fate this unwitting offender, Hsieh, purchased recreation at the cost of his life and of damage done to another man's property. One may well appreciate the wisdom of Kuo Hsi when he says that nature may be enjoyed as long as such indulgence does not end in debauchery, and that one might find much safer and more wholesome pleasure in painting, the very representation of nature. The love of nature thus applied is one of the noblest characteristics imaginable, and as such it accords with the ideals of art. To discuss an æsthetic question from a politico-ethical point of view, as Kuo Hsi did, truly shows the trend of thought common to Chinese scholars. In any event, his opinion seems to have made it clear that the art of landscape painting is not to imitate nature as it is, but to represent as it appears—in other words, to treat of its ideal form, not of its reality. This is, however, not the only valuable argument he made in his work. In the same book he, for the first time, explained the "Three Distant Views of the Mountain" (or Mountain Views in respect to altitude, depth, and levelness), and furthermore dealt exhaustively

with the different aspects of mountains in different seasons. Then, again, he laid down the following suggestions for landscape painters:

- (a) Cultivate a full and catholic spirit ;
- (b) Observe widely and comprehensively ;
- (c) Have a varied and extensive experience ;
- (d) Take in the essentials of the scene and discard the trivialities.

In brief he urges the necessity of objectivity, but at the same time emphasizes the importance of subjective expression in art.

A scholarly treatise like the one just commented on tends to show how highly advanced art criticism was in the time of the Sung dynasty. Such criticisms, however high and elaborate, may not have led directly to the creation of masterpieces, but on the other hand, along with the advance in theory, landscape painting came into full swing in those days. The North-Sung Dynasty produced many landscape masters, including Li 'Chêng, Fan K'uan, Kuo Hsi, Tung Yüan and Mi Fu ; and so did the South-Sung dynasty, honoured, as it was with a list containing the names of the Emperor Huitsung, Ma Yüan and Hsia Kuei.

By founding the Academy of Art, the Emperor Huitsung gave every possible encouragement to the æsthetic culture of his subjects. The artists of his day basked in the bounties of their sovereign, but the result was not one of unmixed good ; for some of the painters who were anxious to cater to the taste of the Court uselessly taxed themselves to bring out pieces of unnecessarily minute workmanship, sadly lacking in higher subjective qualities. Fortunately this evil trend did not in any great degree extend to landscape painting ; for artists like Ma Yüan and Hsia Kuei produced works of great subjective merit in spite of their connection with the Academy.

Passing to the Yüan dynasty we find the landscape art not very different in general essentials from that current in the preceding era. However, there is this difference : the

landscape productions of the Yüan dynasty are richer in mystic qualities than those of the Sung period, and towards the end of the former era composition was beginning to become somewhat conventional. Later, in the Ming dynasty, art underwent some changes which were not all favourable. Some painters in the beginning of that period followed the models left by the Sung masters, and among such painters were Chou Ch'ên, T'ang Yin, Pien Ching-chao and Wen Chêng-ming. But since the days of Tung Ch'î-ch'ang, a celebrated painter and calligrapher in the middle of the Ming period, almost all artists had concerned themselves in developing the traits characteristic of Ming art, besides studying the style prevalent at the close of the Yüan dynasty. Generally speaking, the landscape creations of the Ming dynasty are very complicated in composition and tame in effect, despite the numerous scenes brought together in one picture. Affairs became still worse in the Ch'ing dynasty. For all that, the history of the landscape art of the Ming and Ch'ing dynasties is not altogether devoid of interests, but an extended survey of the subject, being outside the province of this essay, must be dispensed with. It suffices for our immediate purpose if it be made clear how and why Chinese landscape art attained the eminence it once had.

On the whole the most glorious period of Chinese landscape painting covers four hundred years, extending from the Sung to the Yüan dynasties (960-1367). The works produced before or after that flourishing period are, in almost all instances, of an inferior order. This at least seems to be the case with landscape painting, though not, as some people aver, with art in general.

*SECTION III*THE SOUTHERN AND NORTHERN SCHOOLS OF
CHINESE LANDSCAPE PAINTING

CHINESE landscape painting is divided according to its style into two distinct schools, the North and the South. Broadly speaking, the essential differences which distinguish the two are these: in the landscape art of the Northern school the whole stress is laid on sublimity and strength, while beauty and grace characterise the works of the Southern school. An intelligent understanding of this subject requires an extended study of the technics adopted by each school for the treatment of natural subjects, but the distinction of the two styles is most unmistakable in their methods of rendering the "Ts'un" (lit., wrinkles) or mountain outlines.

Let us pause for a moment, and see with what nicety of distinction and with what a variety of strokes the celestial landscape painter drew mountains in their manifold contours. Ancient Chinese artists made exhaustive investigations of this subject, and laid down elaborate rules consecrated by the sanction of ages. In general, sixteen (sometimes eighteen) kinds of strokes were prescribed for the representation of mountain curvatures, or wrinkles, each being designated by a picturesquely expressive title. The authorised names of these "mountain wrinkles" are as follows:—

1. Pi-ma-ts'un (wrinkled like hemp fibres).
2. Luan-ma-ts'un (wrinkled like tangled hemp fibres).
3. Ho-yeh-ts'un (wrinkled like the veins of a lotus leaf).
4. Chieh-so-ts'un (wrinkled like an unravelled rope).
5. Yun-tou-ts'un (wrinkled like a thunder head).
6. Chih-ma-ts'un (wrinkled like the figures on the top of the Ling-chih, a kind of hard fungus).

7. Niu-mo-ts'un (wrinkled like bullock's hair).
8. T'an-wo-ts'un (wrinkled like eddying water).
9. Yu-tien-ts'un (wrinkled like impressions of rain-drops).
10. Luan-ch'ai-ts'un (wrinkled like scattered brushwood).
11. Fan-'tou-ts'un (wrinkled like alum crystals).
12. Kuei-'pi-ts'un, sometimes called Ku-luo-ts'un (wrinkled like the face of a demon or like a human skeleton).
13. Ta-fu-p'i-ts'un (wrinkled as if cut with a large axe).
14. Hsiao-fu-p'i-ts'un (wrinkled as if cut with a small axe).
15. Ma-ya-ts'un (wrinkled like a horse's teeth).
16. Che-tai-ts'un (wrinkled like a folded belt).

Besides these there are others, namely, the 'Po-wang-ts'un (wrinkled like a broken net), and the Chüan-yün-ts'un (wrinkled like a rolling cloud), but these are sometimes omitted, as they may come under some of the above sixteen, *e.g.*, the former under the Luan-ch'ai-ts'un (10), and the latter under the Yün-'tou-ts'un (5).

None of these modes of treatment are to be regarded as the product of idle fancy, for they were really thought out from actual observations of nature. Oblivious of this fact, painters of later ages followed the rules too literally, so that, quite contrary to the spirit of their originators, they eventually committed themselves to lifeless conventions and meaningless symbols. From a geological point of view the "Sixteen Wrinkles" may be classified as follows: The Chih-ma (6), and the Che-tai (16) correspond to stratification; the Ma-ya (15) and some of the Ta-fu-p'i (13), the Hsiao-fu-p'i (14), and the Fan-'tou (11) to cleavage across a stratum; the Kuei-p'i (12) and some of the Fan-'tou and the Fu-p'is (13) (14) to the angular forms and cleavage of rocks; the Niu-mo (7) and the Yu-tien (9) to starchy cleavage; the P'i-ma (1), the Luan-ma (2), the Ho-yeh (3), the Chieh-so (4), the Chih-ma (6), the Yün-'tou (5), and the T'an-wo (8) to aqueous cleavage.

It may easily be imagined that mountains drawn in sharp, precise lines such as characterise the "Horse's Teeth," the "Axe-cuts," the "Alum Crystals," and the "Demon's Face" strokes, naturally bear majestic, sublime features. On the contrary, the same subjects executed in the "Hemp Fibre," the "Lotus Vein," and the "Thunder Head" lines excel in grace and beauty. The landscape painting of the Northern school belongs to the former type, and that of the Southern school to the latter. In brief, the dividing line of the arts of two schools chiefly lies in the difference of their modes of treating "mountain wrinkles." On the other hand Chinese painting in general being essentially idealistic and calligraphic, there is in the manner of rendering trees and other natural subjects exactly the same difference as there is in the modes of delineating mountains and rocks. To be more explicit, in both cases two marked types are noticeable, the one of power and vigour and the other of suavity and grace.

It is no easy matter to decide just how long ago Chinese painting branched off into the two schools of the North and the South; but at all events these divisions in their present distinct form existed under the T'ang dynasty. Chinese critics concur in the opinion that in the days of that dynasty, Wan Wei originated the Southern school, whilst Li Ssü-hsün and his son Li Chao-tao started the Northern school. In subsequent ages each school had many exponents; for instance, under the Sung dynasty the Northern school produced such masters as Kuo Hsi, Ma Yüan, Hsia Kuei, Liu Sung-nien, Ch'ao Po-chin and Li T'ang; and in the Ming period it was represented by artists like Tai Chin and Chou Ch'ên. No less ably represented was the Southern school, which found in the North Sung period a host of powerful advocates, including Tung Yüan, Chü-jan, Mi Fu and Mi Yu-jên; under the Yüan dynasty I Tsan, 'Huang Kung-wang and Wan Mêng; and finally, in the Ming epoch, that distinguished painter Tung Ch'i-ch'ang.

The fact should not be lost sight of that while two distinct schools exist, it is not necessarily the case that artists confine

themselves to the school to which they are usually assigned ; for we often find them availing themselves of the styles of both schools. Even in some of the productions by the masters above enumerated the qualities of the two schools are found blended. But, generally speaking, some hold to the Northern school, and others to the Southern. Again, there were painters who held no allegiance to either school, but studied simultaneously the styles of the two. Among such painters may be counted Ching Hao and Kuan 'Tung, of the Five dynasties ; Li 'Chêng and Fan K'uan, of the Sung ; Wu Chên of the Yüan ; and Ch'ên Chou of the Ming dynasty. It might naturally be expected that those who chose the golden mean would enjoy better advantages than those who followed one particular school, but such does not seem to have been the case ; painters of the latter class exhibited qualities far superior to those developed by the others.

The names of the two schools were apparently derived from geographical considerations, which fact is, however, found somewhat contradictory, if we study the matter in the light of the actual topography of the Chinese empire. The Northern parts of China mostly consist of a vast amount of plain ; and even if mountains are not wanting, still, they are not of such towering and inspiring character as to give scope for representation in the sharp, angular lines peculiar to the technique of the Northern school. On the contrary, what mountains there are in those regions are of such nature as must be rendered by milder and more graceful strokes. This geographical peculiarity of Northern China is known to all who have travelled to 'Tien-chin, Chih-fu and the vicinity of Peking. On the other hand, the regions south of Shang-hai comprise many places rich in sublime scenery, Hsi-hu, in the district of Hang-chou, among others. In the neighbourhood of the last-mentioned district the rocky mountain-sides show rugged features which can be most effectively represented in hard, forcible lines. Further, in the district of Su-chou, the mountains are likewise in most

cases precipitous and craggy. Descending the Yang-tsŭ-kiang southwards towards Han-kou, we find, in the vicinity of Ma-'tou and P'êng-lang-chi, mountains noted for their commanding and impressive scenery. Curious to say, the Northern landscapes have been noticed in paintings of the Southern school, and the Southern scenery in those of the Northern school. Looking at the subject in this light, the long-standing division of Chinese painting into the Northern and the Southern is, on the face of it, an absurdity.

Another interesting fact to be observed is that painters of the two schools did not, in all instances, live in the regions respectively indicated by the names of their styles. True, I Tsan, Wan Mêng, and 'Huang Kung-wang, all of whom developed the prominent traits of the Southern school, dwelt in the Southern parts of the country ; but men like Ma Yüan, Hsia Kuei, and Liu Sung-nien, the typical painters of the Northern school under the Sung dynasty, mostly resided in the Southern localities. Moreover, the landscape works of the latter masters are largely scenes of places about Hsi-hu. Tai Chin and Chou Ch'ên of the Ming dynasty were likewise residents of the South, but in painting they belong to the Northern school. It is an obvious fact that artists in the Northern parts in most cases followed the Southern school. After all, the derivation of the terms "the North" and "the South" in connection with Chinese painting remains a matter of dispute.

The Chinese themselves, however, hold that the names of the Northern and the Southern schools imply geographical relations. For example, Ch'ên Chieh-chou, a well-known art critic who lived in the beginning of the Ch'ing dynasty, made the following remarks in his Hsia-'hua-pien (A Study of Painting) :

"Meteorological phenomena differ according to localities ; so in like manner man's nature differs according to the places of habitation. Consequently, men born in the South, with its mild and graceful scenery, are subject to influences either good or bad, being liable to become

either genteel and refined or light-hearted and hypocritical. On the other hand, they who are reared amidst the grand and majestic landscapes of the North will, if rightly directed, become manly and powerful, but otherwise they are apt to turn rude and unbridled. Such is the natural order of things, and it is not at all strange that art itself is divided into the two separate schools of the North and the South, according as pictures are done in conformity with the characteristic nature of the Southerners or with that of the Northerners."

The opinion of this author is shared by all Chinese critics ; but, to say the least, it is too deductive, and not sufficiently based on facts. It is, however, not to be denied that, generally speaking, the Northern scenery is in its general aspect more inspiring and grander than that in the South, where nature seems to have left works of a more finished and varied character. But if the scenery of each locality be studied separately, it will be discovered that the natural aspect of the North is milder and more graceful than that of the South, with its romantic picturesqueness. As Ch'ên Chieh-chou asserts, the characters of the inhabitants of the North and of the South are by no means alike ; in general, one being steady and powerful, and the other quiet and meek. But these peculiarities could not be expected to last long, particularly when there existed communication between these peoples. Hence among the Northerners there can be met some who are Southerners in mind and spirit, and *vice versa*.

The fact is, that in expressing their ideas respecting strength and mildness the Chinese have, by habit, associated one with the North and the other with the South. In other words, independent of topographical considerations, anything or any thought which partakes of the Northerners is designated Northern, and the same is true of things Southern. For the same reason, paintings, whatever kinds of scenery they represent, are looked upon as belonging to the Northern

school if they be of an imposing and forcible character ; while works rich in beauty and finish are ascribed to the Southern school.

The above facts tend to show the unreliability of Chinese critics, who solely attribute the distinction of the two schools to the geographical division. A survey of the history of painting in China makes it clear that the rise and the fall of the two schools were more the result of the trend of society than of geographical influences. For instance, under the South Sung dynasty, Ma Yüan and Hsia Kuei produced works of a vigorous order, in reaction against the Academicians of their days who paid an absorbing and exclusive attention to trivial technical details. Then Wan Mêng and 'Huang Kung-wang of the Yüan dynasty took to Southern art, presumably because of the literary influence of their times. The Northern style prevailed in the beginning of the Ming dynasty, mainly because the artists of those days studied the art of the Sung dynasty. And after the middle of the Ming period the Southern art came into prominence for the reason that the style current at the close of the Yüan dynasty then came into vogue. Finally, under the Ch'ing dynasty the Southern school became popular, for painters of that time mostly affected the reigning style of the close of the Ming era. From the facts above stated we can infer that the division of Chinese painting into the Northern and the Southern schools is more than a mere topographical question.

Be this as it may, since the Sung dynasty, Chinese landscape art has been clearly distinguished by two distinct types, that of the North and that of the South. This distinction is also applied to paintings of other subjects besides landscapes. That these distinguishing types have remained unchanged for so many generations is a point worthy of careful attention. If Chinese painting were based on realism, such a long continuation could hardly be imagined. Apart from geographical relations, the Northern and the Southern schools evolved each a technique peculiar to itself. The fact that Chinese painting is founded on idealism explains everything. Because Chinese

art is idealistic it has both its good and its evil. The great fault of the painters of the Northern school lies in treating mild and graceful themes in strong strokes, while the chief flaw of the Southern artists is in invariably adopting a graceful touch irrespective of the natural character of the subjects. But in point of expressing the spirit of the unseen, it is decidedly hard to approach Chinese artists, especially those of the Northern school, in representing the idea of sublimity and grandeur, and those of the Southern school in conveying a tone of quiet and grace.

To make much ado about the Northern and the Southern styles is productive of baneful results. The only fact worth remembering is that they are at the bottom grounded on idealism, which is the source and spirit of Chinese art.

SECTION IV

MASTERPIECES OF SUNG AND YÜAN LAND-
SCAPISTS EXTANT IN JAPAN

So much about the principles of Chinese landscape art ; and here let us study them in the light of actual examples. But to begin with a word of explanation may not prove out of place as to how such a large number of Chinese landscape masterpieces came to be preserved in this country. As a matter of fact very few, if there be any, productions dating back to the pre-Yüan ages now remain in China ; most of them are of doubtful authenticity and most probably gross forgeries. On the other hand many choice pieces of ancient Chinese art have been handed down to this day in this land of ours. And this fact is not so strange as it may sound at the first hearing, for history shows that in China the disturbances consequent on the change of every dynasty led of necessity to the dispersion of art treasures. Moreover, counterfeits were put out *ad libitum* in all ages, while scarcely anything was done to take care of genuine ones. Fortunately art found a more congenial home in Japan ; every masterpiece brought hither from that country has been preserved with the utmost care and interest either in temples or in titled families. For model paintings of ancient China one should, therefore, revert to the collections now in existence in this empire.

Of these ancient Chinese paintings now found in Japan the majority are landscapes, especially of the Sung dynasty, when art had reached its highest mark in that country. Of course it is impossible to give even a very rough estimate of how many old Chinese paintings of any note are now in the keeping of Japan. As it is, there are many private collections yet sealed to the public, and again there are others

left in negligence on account of their being in the hands of owners who know not their true value. In my personal experience for the last ten years, I can at least count more than two hundred specimens which in my judgment are of noticeable worth. Further researches will likely bring to light many more examples of equal value. I have also seen no small number of Ming productions, but as a rule they did not appeal to me as those of the Sung and Yüan periods. Apart from its inferiority, Ming art severely suffered from the wanton practice of counterfeit making. Take, for instance, the works attributed to Tung Ch'í-ch'ang; I have so far seen many of them, but none can I consider genuine. It appears that a comparatively larger number of genuine examples are found among those ascribed to the earlier part of the Ming dynasty.

The importation of Chinese paintings was carried on in different periods of our history, the oldest specimens having been brought by way of Korea, though most of them are no longer in existence. The most authentic examples which are said to have been brought direct from China in the T'ang dynasty are the portraits of the founders of the Shingon sect, from the brush of Li Hsin, and in the collection of the Tō-ji temple in Kyōto. Beyond any doubt these paintings were brought home by our Priest Kūkai from China. I know of several other so-called T'ang productions, but they are in most cases of a doubtful character, such especially being so with landscapes. Passing to Sung and Yüan productions, we find them already finding their way to this land in the Kamakura period; but their largest inflow took place later in the days of the Ashikaga, when legions of masterpieces (mostly landscapes or lightly sketched portraits) were imported hither either by priests of the Zen sect who had crossed over to that country for religious study or by men despatched there by the Ashikaga Shōguns to make purchase of art treasures. Subsequently the invasion of Korea by Hideyoshi led to the addition of many more noted Chinese creations to the already large

number then existing. Along with others, Ming productions were also then brought over to this country. In those early years China still seems to have possessed no small number of masterly works by her ancient painters, and in buying these our connoisseurs of old apparently exercised their best judgment to choose only those of real worth. Such was not, however, the case later in the Tokugawa period, when purchases were made through Chinese traders who then came over to these shores. As the result the things bought at that time were often found to be of an inferior nature; even the Ming examples then introduced were very often forgeries, much more so was the case with the creations of earlier ages then brought over here.

The examples below reviewed illustrate the principles already outlined, all these being well-acknowledged Chinese landscape works by Sung and Yüan masters, and now extant in Japan. Of these paintings the following belong to the Sung period:—

(1) "A Solitary Riverside," by Chao Ta-nien (collection of Mr. Tomitarō Hara). In this sketch we note water-fowl, some flying above and others sporting in the water. The scene is full of soft, liquid beauty. The author of this sketch, albeit a devoted admirer of the Northern school, also affected the Southern style like Wan Wei of the T'ang dynasty. At any event the present may be included among the masterly examples of the Southern type of his time.

(2) Landscapes, attributed to the Emperor Huitsung (collection of the Konchi-in temple, Kyōto). These pictures represent, the one "A Sage on a Moonlit Night," and the other "The Snow Scene of a Mountain," the best of the two, being remarkably impressive in effect and being pervaded with lucid yet mystic qualities which only the sharp and vigorous touch of the Northern school could produce.

(3) "Snow Scene," by Li Ti (collection of Mr. Takashi Masuda). This example was also once in the Ashikaga

collections. The composition is not as it might be, but much may be said in favour of the conception and the technique displayed.

(4) "Herdsmen in a Grove," attributed to Yen 'Tzu-p'ing (collection of Viscount Akimoto). It seems that this painting was among the select ones in the Ashikaga collections. It is in fact a beautiful piece, showing two herdsmen resting by a grove on the river-side. Here is a fit illustration of the principles of Chinese landscape art, as are seen in the general composition and in the happy arrangement of the figures and the trees. Likely the scene was depicted as was seen within a narrow range of vision, but to bring out the required depth of effect a stream was added on the left and a distant mountain in the background.

(5) "A Sage in a Moonlit Night," by Ma Yüan (collection of Marquis Kuroda). This work represents a high-minded savant reclining on a rock beneath a pine-tree, and admiring the moonlight view. All unnecessary accessories are here wisely discarded, but the breadth of composition and the nobility of sentiment makes us share the poetic feelings that pervade the scene. A subject like this was to the taste of the artist, and here he is seen in his best light, expressing to perfection the ideal traits of the Northern school type.

(6) "An Angler on a Wintry Lake," by Ma Lin (collection of Marquis Kuroda). The effect of solitude is all that could be desired, not to speak of the magnitude of the composition and the skill in technique.

(7) "A Summer Scene," by Yü-chien (collection of Mr. Ryühei Murayama). Broad in composition and brilliant in touch, and meritorious in ink tone, the present revealed the essence of Mi Fu, whose art the artist evidently affected.

(8) Landscapes, attributed to Wu Tao-Yüan (collection of the Daitoku-ji Temple, Kyōto). In my judgment these cannot have been T'ang productions as they are alleged to have been, but beyond dispute those of the Sung

dynasty. Here we see the two scenes of spring and summer treated in a manner majestic, yet soft and liquid, whether in conception or in technique. The sharp "Axe-cut lines" here employed in delineating the mountains and rocks are very appropriate and close to nature. Above all one can read a poetic sentiment where a sage is gazing at a cascade.

The above-mentioned landscape pieces are among those representative of the landscape art of China, and though different in composition and technique, each and all agree in producing the poetic and mystic effect of the scene depicted.

In this connection we should not pass over in silence the "Hikkōen" (lit., The Garden of Brush Culture) in the collection of Marquis Kuroda, an album containing many miniature masterpieces collected between the Ashikaga and the beginning of the Tokugawa period. Among others are a number of Sung and Yüan works of uncommon value, including "A Riverside on a Summer Day," attributed to Hsia Kuei, an exquisite piece, possibly even too good for the celebrated painter. All in all it is an ideal Chinese landscape sketch; a sedate and extensive effect is in evidence despite the simplicity of the scene represented, and this in a few telling strokes. There is in the album "Cloudy Mountains in Summer," which, in the judgment of some critic, was from the brush of Mi Fu. It is coloured, but so slightly that it may more properly be regarded as an ink sketch. "A Rainy Landscape," this sketch shows the mountains wrapped in clouds and haze, an art which is beyond the reach of the Southern painters of the Ming dynasty, who laboured themselves with useless details in mountain drawing. Seldom do we come across, now-a-days, what may be taken for genuine works of that master, but the present can be counted as one of well-authenticated pieces of his. Again in the same volume is a "Moonlit Sea," ascribed to Yen Hui; the moon is just rising behind a mountain, executed in green, and below rage waves, minutely touched in important parts only, and free from trivial details. The effect of the mountain and of

the water is truly striking, a fine illustration of what impressionism is in the true Chinese sense. In one respect the present sketch represents Yüan art, but in the other it suggests the Sung style, notably in conception.

As a specimen of Yüan productions I present here "A Summer Landscape" (collection of Viscount Akimoto), attributed to Kao Jan-hui. Strange to say, his name is not chronicled in any Chinese books, but was given notice in the *Kundai-kwan-sayü-chōki*, compiled by our own Sōami. At all events there were imported to this country a number of paintings ascribed to that great Chinese master. No doubt he must have been a leading exponent of the Southern school, and in his paintings we can trace the distinctive elements of Yüan art. The landscape work above alluded to is unquestionably the best of all his works now extant in Japan. The scene represented is one of summer—towering mountains, a flowing stream, clumps of trees, etc., showing the effects of the rain which has passed over. Withal this picture bears close likeness to the similar work most likely of Mi Fu, contained in the Hikkō-yen album above described. In conception it also resembles the Yü Chien's landscape owned by Mr. Murayama, only its technique is more distinctly of the Yüan order.

The Sun Chün-tsê's "Landscape" in the collection of the Yōtoku-in temple in Kyōto is another splendid example of the Yüan period. Unlike some of his coterie, he has fared well at the hands of his native biographers. This painting also shows a summer scene with a savant standing on a hill to admire the grandeur of nature. The mountain here appears in all its freshness; all this effect was produced only by supple ink colour. Here the style shows the admixture of two different schools, the South and the North.

Last, but not least, comes Shêng Tzŭ-chao, who by some Chinese critics has been considered the first of Yüan landscapists. Many of his creations are in existence in Japan, but the one of unsurpassed merit is in the keeping of Mr. Kinshichi Beppu. Apparently the artist looked up to

Ma Yüan and Hsia Kuei of the Sung dynasty for his models, but in composition he even developed a higher talent than most Sung masters. In the beginning of the Ming period a class of artists, including Tai Chin, also followed after the styles of Ma Yüan and Hsia Kuei, but they could not approach Shêng Tzŭ-chao, in that they fell into lifeless conventionalism. The painting of Shêng here shown is typically representative of Yüan art.

ON INDIA-INK PAINTING

ONE who has surveyed to any extent the pictorial art of China and Japan must have noticed what an extensive and important part the Suibokugwa, or more popularly Sumiye (india-ink painting), plays in it. To many without a keen insight into Eastern art, this sort of painting is caviare; in the eyes of its worshippers, and their number is increasing, it is full of beauties more profound than even those of pictures in colours. As a matter of fact, Chinese and Japanese painting of this class has a well-established place as one of sovereign merit and fascination due to the peculiarity of its treatment. This may sound strange to the uninitiated, since paintings in simple ink seem lacking in a *sine quâ non* of pictorial art and hence imperfect, inasmuch as painting in its primary purposes is distinguished from other branches of the visible arts essentially in point of colouring. Why, then, do Chinese and Japanese make so much of ink-sketches, and what justification is there for their preference from an æsthetic point of view? These questions are, to my mind, well worth careful consideration.

It was, in fact, the Chinese who first opened our eyes to the charms of monochromes. In approaching the present subject I must, therefore, dwell at the outset on how our cousins across the seas came to idolize this branch of art. To begin with, the principle of the unification of caligraphy and painting affords us a key to the solution of this problem. So long as the merit of caligraphic productions, when executed on paper or silk, is judged by the power of the brush and the effect of ink tone, just so long painting, too, will naturally be required to excel in these qualities. However, it appears that at first only the force of strokes was demanded from painting, and this likely for the reason that before the Han dynasty

there was no great call for the use of proper ink tone, as the prevalence of writing on paper with the brush did not set in until after the Han period, when the simpler forms of the K'ai, the Hsing and the Ts'ao styles came into fashion in place of the Chuan. Later in the Six dynasties and in the Sui and the T'ang dynasties the art of writing came into great vogue and made, in consequence, a development well-nigh unparalleled in history. This trend of the ages was naturally reflected in pictorial art, with the result that ink-sketches came more than ever to dominate the popular taste, so much so that even coloured pictures were forced to display the power of the brush which is more naturally allotted to those in black and white.

As to the paintings of the pre-T'ang periods, they are now so rarely found that we are unable to comment on them except as they are described in ancient records. We have, however, sought in vain in these ancient writings for the exact date when Sumiye painting made its debut in China. But by carefully going over works by ancient Chinese art critics, we can get, though in a very general way, a glimpse at the development of art there with reference to the appreciation of the effect of ink tone as an essential of good painting. Nothing in the art literature of the Six dynasties touches in any distinct terms on the value of pictures in proper ink tone. For instance, Hsieh Ho of the Sung dynasty (one of the Six dynasties), in his *Lu-fa-lun* (Treatise on the Six Rules of Painting), emphasises the value of the Ku-fa-yung-pi (The Formation of Structure and the Manner of using the Brush), a conclusion evidently deduced from the principle of the unification of calligraphy and painting. On the other hand, while he laid down some rules of colouring, for instance, the *Sui-lei-fu-ts'ai* (Colouring according to the object painted), he gave scarcely any consideration to the mode of using ink. But we now realize that his arguments on "Structure" and on "Brush-strokes" forecast the age when ink tone should come to claim the serious attention of painters. And such, indeed, proved to be the

case, since in discussing the technics of painting, critics of subsequent ages, including Chang Yen-yüan of the T'ang dynasty, and Ching Hao of the Five dynasties, directed their thought more to the "Brush" and "Ink" than to chromatics. Commenting on the relative merit and demerit of the landscape works of Wu Tao-tzŭ and of Hsiang Yung, the above-mentioned critic, Ching Hao, remarked as follows:—"The landscape of Wu Tao-tzŭ is admirable in forcible brush-work but defective in ink tone effects, while that of Hsiang Yung is just the reverse, so that the two styles combined would produce an art *par excellence*." It is not difficult to see, on the strength of such testimony, what great importance was then attached in painting to brush power and the quality of ink shades. In all the succeeding ages the problem of how to best bring out ink colour, together with the question of how to wield the brush, received undiminished, if not greater, attention from students. Among others, notably Kuo Hsi of the Sung dynasty, threw no small light on the subject, especially on the first question above raised. However, the critic who gave the most sympathetic treatment of the subject relating to ink, was Ch'ên Chieh-chou of the Ch'in dynasty, from whose works I here transcribe the following passage to show what important part the tone of the ink plays in Chinese painting:—

"Ink applied meaninglessly to silk in a monotonous manner is called dead ink; that appearing distinctly in proper chiaroscuro is called living ink. The former has nothing of the attractive lustre of the latter. This is the first point to be laid to heart by painters. There are two modes of applying ink, namely, the P'o⁴-mo and the P'o¹-mo. In the first of these two styles the rough outlines are drawn in light ink, after which convex and concave parts are executed separately, darker shades being added step by step until they produce a tone glistening and lustrous. Sometimes touches in dark shades are boldly made even beyond the bounds of the lighter outlines, and at other times a few accessory strokes are added to display the beauty

of ink colour. The other style, P'o¹-mo, is one in which the connecting parts of objects and other essential portions are rendered in light shades, over which are delineated in a dash necessary adjuncts in a darker shade. After the ink is dried, the same material of a light shade is rubbed into the dark-shaded portions around their margin. This specific mode of applying ink is designed to produce the harmonious or organic effect of the mountains, the rocks and the trees in a landscape sketch. This style is commonly brought into service for the representation of mountain peaks, or of the weird aspects of rolling clouds. The Southern school mostly affects the first of the two styles referred to, and the Northern school the last. Whatever differences of technics there may be in the two styles, their ultimate object is one, namely, to bring out the glistening and lustrous effect of ink colour. All objects in the universe are to be viewed only from the points of form and colour. Hence in the pictorial representation of an object, its form should first be outlined with the brush, and then be filled in with ink in appropriate shades. Colouring in a true pictorial sense does not mean a mere application of variegated pigments. The natural aspect of an object can be beautifully conveyed by ink colour only, if one knows how to produce the required shades. The virtue of ink tone does not end here, for the beauty of perspective, the vivid expression of spirit, and the most lucid representation of a scene can be brought about by the same means. What is technically called the Ch'i-yun-sh'eng-tung (Spiritual Tones and Life-like Features) is simply the effect which comes from a masterly use of ink colour. Suppose we paint a scene in two ways, one in ink only and the other in green only, and it will be found that in the latter the part where the colour is applied most heavily corresponds exactly to where the darkest shade appears in the former. This proves on the one hand that the rules for ink shades serve as a guide for the treatment of tints, and on the other that ink should be regarded as a true colour for use in painting. In ink sketches the brush and the ink stand in the relation of a general and a lieutenant, but in

coloured painting colours and the brush are like master and servant ; in other words ink complements, but colours supplement, the work of the brush. Few artists pass muster in the use of the brush and of ink, least of all in that of the latter. The simple filling in of the canvas or gloomy portions of a picture with ink colour, as is fondly done by painters of these days, cannot be called the proper use of that material, for such treatment means simply the substitution of ink for colours. Perfect ink shades can never be sought where the force of the brush is wanting. There are, however, cases in which the brush power is all that could be desired, yet the ink fails to appear in the expected effect. This is what we call a display of good strokes with defective ink tone. But after all there is no instance where perfect shades are not concomitant with perfect brush strokes."

Apart from the question of its validity, the criticism above cited bears evidence to the great prominence laid by the Chinese on the proper use of ink, and to their preference of monochromes to coloured productions.

Now turning our attention from abstract theory to actual painting, we notice that, as Ching Hao states in the above quoted passage, the productions of Hsiang Yung show marvellous excellence in the use of ink. Almost contemporaneous with him, Wan Hsia originated a new style of Sumiye painting executed in this way. First a daub of ink is spread on paper, and by the addition of a few telling strokes a natural scene with some atmospheric phenomena is brought out with wonderful naturalness, the original daub being turned into a perfect picture. This is no other than an illustration of the P'o¹-mo style. In the North-Sung dynasty Li 'Chêng Fan K'uan, Kuo Hsi, Su Tung-p'o and his son Su Kuo produced worthy ink sketches in the above style. Again, in the beginning of the South-Sung dynasty, minutely finished painting in colours reigned supreme ; but this did not last long, for soon there arose such painters as the members of the Ma family, Hsia Kuei, Liang-k'ai and Mu-hsi, all of whom exhibited their talents, not only

in coloured paintings but also in ink sketches. The Sung dynasty eclipsed the fame of the preceding periods in this particular branch of painting, for it gave birth to the ever-celebrated Mi Fu and his son Mi Yu-jên, who inaugurated a new style of a fascinating ink tone, especially in the treatment of mountains and clouds—a style somewhat resembling, but more finished than, that invented by Wan Hsia. Later in the Yüan dynasty we find the master hands of ink shades in 'Huang Kung-wang, Kao K'o-kung and in Fang Fang-hu, and in the succeeding Ming dynasty in Tung Ch'i-ch'ang.

Now let us pass to the history of Japanese painting of this description. In the collection of the Shōsō-in repository are found no small number of productions in ink colour which date back to the Nara period. These sketches, however, more properly belong to drafts, hence they cannot be viewed as Sumiye in the strict sense of the term. It seems that in these days coloured paintings had the almost undivided admiration of our people, and so their taste apparently was not yet cultivated to appreciate sedate ink painting of the Chinese flavour. In fact it is hard to tell precisely when this branch of art really came into prominence in this country. At all events at the close of the Fujiwara period the artist priest, Toba-sōjō, produced his immortal works on animal and plant caricatures which enjoy world-wide fame. Probably they are the oldest extant specimens of ink sketches from native artists; at least no older productions of the kind are known to exist. It may not, therefore, be far wrong to regard these paintings as the forerunner of the Sumiye in this country. In view of the fact that these creations of Toba-sōjō are somewhat different from ink sketches in the sense interpreted by the Chinese, some critics are inclined to the belief that they were not, in all probability, intended to be left in black and white, but were to be coloured. But if closely examined these pictures show that the author did not mean to colour them, though in point of the comparative lack of shades they are dissimilar to like productions of the

purely Sinic type. Be this as it may, it was really between the close of the Kamakura and the Ashikaga periods that ink sketches showing Chinese influence came into vogue in this empire. The inspiring examples of Sung and Yüan art introduced hither in those days left their stamp on many of our native artists, conspicuous among whom were Josetsu, Shūbun, Sesshū, Keishoki, and members of the Kanō school, all of whom apparently exerted themselves to cultivate the popular taste for ink sketches. Later Kwōetsu strove to turn the tide of the native classical style, then at a low ebb, and at the same time he inaugurated a graceful style of Sumiye painting in tone decidedly national, and in consequence at variance with that of purely Chinese origin current in the Ashikaga period. Kwōetsu found able followers in Sōtatsu and Kwōrin. For examples of the sketches which, though Sinic in origin, contain many Japanese elements, one must look to the productions of these painters. In subsequent ages paintings of a high finish and in brilliant colours steadily grew in fashion, not however with any noticeable decline of ink sketches, and this was so much the case that in the popular school of Ukiyo-ye there was originated a style called the Shira-ye (blank pictures), so-called because in productions of this class colouring was entirely dispensed with. In the middle of the Tokugawa period a new style of Sumiye painting current in the Ming and Ch'ing dynasties was introduced, and its influence has been felt even to this distant day. At present this region of art has been much neglected by our artists of all schools. A class of rising artists contend that it is contrary to the original motive of art to make much ado about ink colour in Japanese painting. But the fact remains, and is not to be ignored, that, as in the case of the Chinese so in the minds of our people, taste for ink sketches is too deeply rooted to be eradicated, and so long as this state of things continues the popular demand will never be wholly satisfied with coloured work.

For our own part we doubt whether our productions in india-ink, or for that matter the Chinese either, are of a greater æsthetic value than more finished pieces in colours, though it is alleged that such is the opinion of many critics in this quarter of the globe. Above all the Chinese notion of the subject grounded on traditional prejudice—for it is in a sense a prejudice—that ink sketches are to be adored because they have the closest affinity to caligraphy, cannot be taken as in accord with the true spirit of art appreciation. The reason is obvious: the object and end of the two arts being by no means identical, they cannot be treated in the same manner, so that there is no reason in demanding that pictures be done in the colour used in caligraphy. We cannot close our eyes to the fact that in worshipping the principle of the unification of painting and caligraphy, the Chinese have often been driven to make unnatural demands on its application. On the other hand we are not prepared to accept the opinion of some critics, who, arguing from the fundamental nature of art, protest that the virtue of painting, unlike other subjects of the visible arts, notably sculpture, lies in colouring only. In sculpture colour is subordinated to form, but the case is reversed in painting, and this very fact places the latter on a higher place than the former. Pictures without colours are therefore bereft of the innate quality of painting and as such they have little value as a fine art. This opinion sounds very plausible, for artists who submit to the inconvenience of using ink colour only, when their art allows a free use of tints, seem to have forfeited their natural rights. Let it not however be imagined for a moment that ignorance of the value of colours has in all cases led Oriental artists to devote themselves to ink sketches. They do not in the least make light of coloured painting; they simply have sought to discover how a true artistic production can be made in monochrome, and in truth they have scored well. In their minds ink sketches are far removed from ordinary colourless pictures such as are seen in drafts and studies. They draw a distinction between creations of the latter kind and those of the former in which ink colour is viewed as

having a special chromatic beauty. And this is in fact true, for black in this instance does not signify "without colour," but bears the effect of a colour unspeakably unique. The so-called india-ink prepared chiefly from a soot, gives a richer variety of shades than other colouring matter, and, if properly applied, produces a lustrous tone of a most pleasing character. The two styles of ink sketching described by Ch'en Chieh-chou in the quotation above given, are the chief ways in which an artistic effect is brought about by the shades and lustre of the ink. If unlured in the art of producing the last-mentioned qualities, no one can be expected to make a success in ink sketches, because in this branch of art a special talent is required on the part of painters beyond those requisite in coloured painting. No wonder that there have been numerous artists of note who, in spite of their success as colourists, have failed in pictures in black and white. Wu Tao-tzū was one such, and our own Ōkyo was another. After all, the monochromatic art of China and Japan is a style peculiar in its nature and charms, so that it should not be treated on the same level with like production of a different genus.

Painters have the right to use colours, but they are not empowered to make their art subject to colours, as if it owed its existence to them. The title "a fine colourist" may be the ambition of painters, for the world rightly attaches that epithet to such artists as Titian and Van Dyck. Nevertheless, we can hardly see the wisdom of a class of our latter-day artists who, apparently in neglect of other vital elements, exhaust themselves absolutely on the matter of colouring. We cannot but call this an abusive use of the rights above referred to, and the absurd subjection of art to chromatics. In the eyes of the so-called colourists, Oriental ink colour productions may seem hardly worth considering. In this ultimate analysis, painting is, æsthetically speaking, but a product of the imagination and is to be enjoyed by the same faculty. And this imagination, it is true, comes from perception which requires for its exercise some concrete qualities in an object. But the provision of too many sensible attributes

in a painting is apt to hinder the play of the imagination on the part of its beholders. The reason why Oriental painters avoid making their works too close to nature, and instead adopt a style characterized by economised strokes and suggestiveness, is simply a desire to leave room for the exercise of the imaginative powers on the part of those who examine their works. Even in coloured pictures pigments are in most cases sparingly used, rarely showing such richness as is common in oil painting. Oriental ink sketches may be taken as the product best calculated to appeal to that special mental capacity called the imagination. A certain Chinese critic speaks of "ink colour generating five cardinal hues"—in other words, how the effect of the five principal colours can be produced by ink colour only, though of course in an imaginary sense by suggestion.

We do not hesitate to pronounce Eastern ink sketching an art possessing an interesting philosophy and unusual fascination; but we cannot on the other hand agree with the Chinese in considering it the highest type of painting. For in reality only a limited class of objects is amenable to ink sketches, or at least suited to such treatment. Take figure painting, for example. In this it is found that such subjects as the Sen and like figures, which are fondly handled by Chinese painters, may be effectively portrayed in ink colour, but when it comes to the representation of human figures in general, especially where there is a multitude of them, it is impossible to secure satisfactory execution without the aid of variegated hues. For landscape subjects ink tone seems most serviceable, notably for the representation of a night scene, or for that of a hazy or cloudy aspect. Likewise, monochrome becomes very effective in some kinds of bird and flower painting, but not to such an extent as in the case of landscapes. In any event this species of art is out of place in works which demand minute execution, be the subject what it may. In short, ink sketches are seen at their best where lofty and profound effect is to be produced amidst simplicity and boldness. In some instances a slight colouring is called in to supplement ink

colour. For such purposes Gofun (a kind of chalk), gold and silver paint, and light brown and blue are employed, not however as in coloured pictures, but purely and simply to supplement the ink tone. The aid afforded by these colours may, to a certain extent, widen the scope of the subjects for ink sketches, but even then there still remain limits not to be overpassed. Viewed in this light, we are not inclined to the Sumiye painting as the art of arts, or as an art omnipotent, if you please, though we are willing to accord it a place of honour in the ranks of styles of painting.

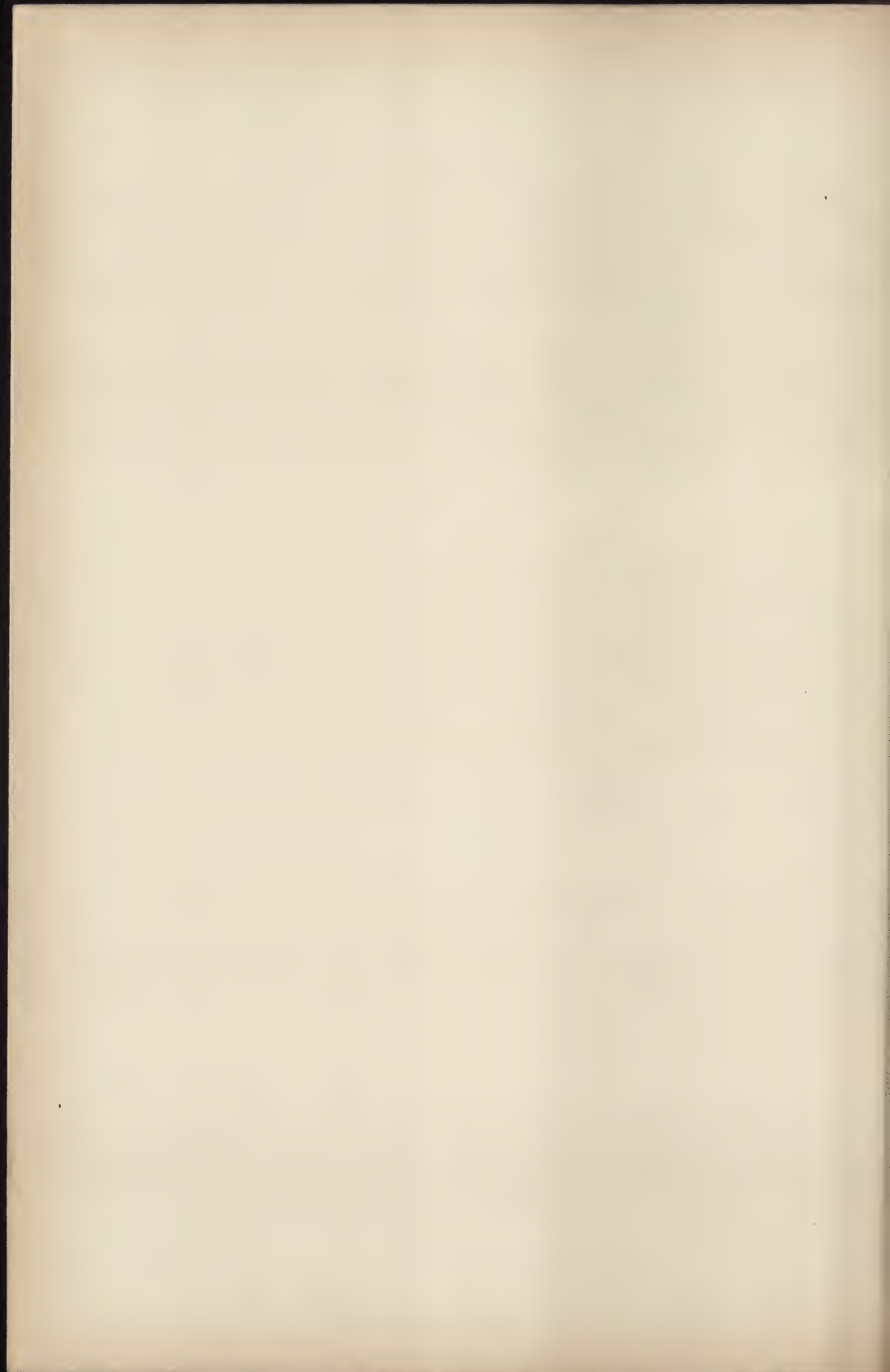
To prove my points let me present a few masterpieces from the hands of both Chinese and Japanese painters. As a figure painting of the Chinese type, the "Dancing Pu-t'ai," attributed to Liang-k'ai, of the South-Sung dynasty (collection of Mr. Murayama), merits our first consideration. This is probably the most famed amongst the Ashikaga collections, for that matter amongst any other collection in this land, having unanimously been spoken of in ancient writings as a masterpiece of unsurpassed excellence. Priest Pu-t'ai is no other than a semi-fictitious personage in the teaching of the Zen sect, who with his portly figure and genial sunny face goes about the world, disseminating good influence while amusing the populace with his seemingly quaint and playful acts. He is, as it were, the personification of humour, and in his case humour is impressively divine. It is hard to give another Chinese figure painting which approaches the present work. It is a perfect study of idealism founded on realism, the telling effect of minimized strokes being most wonderful, especially where he left out the outline of the crown of the head for the beholder to fill it in by his imagination. And all these effects were brought out by the single india-ink colour which appears in full triumph in the mass of streaky lines representing the garment. Next we may give a notice to Mu-hsi's "Dragon" in the collection of Viscount Akimoto, another remaining relic from the Ashikaga collections. The subject itself is by no means of unusual order, as one very often comes across it in Chinese and Japanese paintings. But rarely do

we see one so well-executed as the present ; in fact we have not so far heard of any production equalling it. The charming tone of india-ink is revealed to perfection where the rolling-clouds are represented. "A Dragon in the Clouds," this is certainly a subject of an ideal and mysterious nature, singularly well adapted to ink painting. Possibly the development of this species of painting in these parts of the world is due to the ample resources of this line of subjects at the command of Orientals. The Daitoku-ji temple in Kyōto owns an unusually rich collection of Mu-hsi's master works, of which the most widely known are "A White-robed Kwannon," "Monkeys," and "A Crane," all exquisite pieces illustrative of the charms of light touches and effective ink shades. As a representative bird and flower painting in black and white, one may well take a glance at "A Bird on Bamboo Stalks," attributed to Su Kuo (collection of Mr. Uchida). In landscape subjects I must refer the reader to the masterly examples already commented on in the essay of "Chinese Landscape Painting."

So far about the typical ink-sketch pieces by Chinese masters. Let me for a moment take the reader to those from our own painters. Foremost of all stands the "Animal Caricatures," by Toba-sōjō, which I have already noticed more than once, and then the famous landscape by Priest Sesshū, which he, as is stated in his own inscription on the picture, drew for his disciple, Sōyen. This powerful production of our middle ages was originally in the keeping of the Shōkoku-ji temple in Kyōto, and is now in that of the Tōkyō Imperial Museum. The whole scene is treated in the most telling manner in just a few expressive strokes. A rainy landscape resembling this, from the brush of Tannyū, is treasured by Professor Baron Kanda. In the Higashiyama period Shūbun, Keishoki and Sōami tried their hands with success on monochrome landscapes. Well may we count in the list Niten's "Shrike"* (collection of Mr. Uchida) and "The Three Smiling Sages"* by Shōkwadō (collection

* For reproductions refer to "Characteristics of Japanese Painting"

of Mr. Umakoshi). The Kwōetsu school has a worthy representative in Sōtatsu, whose "Water-fowl in a Lotus Pond" (collection of Mr. Sakai) has long been the envy of connoisseurs. This painting is not exactly of the Chinese stamp, though it seems to be so—a successful attempt at applying the Yamato-ye methods to Sumiye painting. As such this piece deserves a special place in Japanese art history.



APPENDIX I

HISTORICAL PERIODS OF JAPAN

From the time of the Presentation of the Buddhist Scriptures and Images by Korea to the Japanese Court down to the Nara Period		552-710 A.D.
Nara Period 奈良時代		710-794 A.D.
Heian Period 平安時代		794-1186 A.D.
(1) Pre-Fujiwara Period (Kōnin Period 弘仁時代)		794-851 A.D.
(2) Fujiwara Period (including Heike Period 平家時代) 藤原時代		851-1186 A.D.
Kamakura Period 鎌倉時代		1186-1335 A.D.
Nanbokuchō Period 南北朝時代		1335-1393 A.D.
Ashikaga Period 足利時代		1393-1573 A.D.
Toyotomi Period 豐臣時代 or Momoyama Period 桃山時代		1585-1603 A.D.
Tokugawa Period 德川時代		1603-1808 A.D.
Meiji Period 明治時代		1808- A.D.

APPENDIX II

CHINESE DYNASTIES

Period of the Three and Five Emperors	.	.	.	2852-2204 B.C.
Hsia 夏	.	.	.	2205-1766 B.C.
Yin 殷	.	.	.	1766-1122 B.C.
Chou 周	.	.	.	1122-256 B.C.
Ch'in 秦	.	.	.	221 (or 255)-206 B.C.
Former Han 前漢	.	.	.	201 (or 206) B.C.- 9 A.D.
Latter Han 後漢	.	.	.	25-220 A.D.
Three Kingdoms 三國				
(1) Shu-han 蜀漢	.	.	.	221-263 A.D.
(2) Wei 魏	.	.	.	220-265 A.D.
(3) Wu 吳	.	.	.	222-280 A.D.
Western Chin 西晉	.	.	.	265-316 A.D.
Former Liang 前涼	.	.	.	302-376 A.D.
Eastern Chin 東晉	.	.	.	317-420 A.D.
Former Ch'in 前秦	.	.	.	350-394 A.D.
Latter Ch'in 後秦	.	.	.	384-417 A.D.
Western Ch'in 西秦	.	.	.	385-431 A.D.
Northern Liang 北涼	.	.	.	397-439 A.D.

SOUTHERN AND NORTHERN DYNASTIES

(1) Southern Dynasties

Sung 宋	.	.	.	420-479 A.D.
Ch'i 齊	.	.	.	479-502 A.D.
Liang 梁	.	.	.	502-557 A.D.
Ch'ên 陳	.	.	.	557-589 A.D.

(2) Northern Dynasties

Northern Wei 北魏	.	.	.	.	.	.	386-534 A.D.
Western Wei 西魏	.	.	.	.	.	.	535-557 A.D.
Eastern Wei 東魏	.	.	.	.	.	.	534-550 A.D.
Northern Ch'i 北齊	.	.	.	.	.	.	550-577 A.D.
Northern Chou 北周	.	.	.	.	.	.	557-581 A.D.
Sui 隋	.	.	.	.	.	.	589 (or 581)-618 A.D.
T'ang 唐	.	.	.	.	.	.	618-907 A.D.

Five Dynasties

(1) Latter Liang 後梁	.	.	.	.	.	.	907-923 A.D.
(2) Latter T'ang 後唐	.	.	.	.	.	.	923-936 A.D.
(3) Latter Chin 後晉	.	.	.	.	.	.	936-947 A.D.
(4) Latter Han 後漢	.	.	.	.	.	.	947-951 A.D.
(5) Latter Chou 後周	.	.	.	.	.	.	951-960 A.D.

Sung 宋

Northern Sung 北宋	.	.	.	.	.	.	960-1127 A.D.
Southern Sung 南宋	.	.	.	.	.	.	1127-1280 A.D.
Liao 遼	.	.	.	.	.	.	907-1125 A.D.
Hsia 夏	.	.	.	.	.	.	1038-1227 A.D.
Chin 金	.	.	.	.	.	.	1115-1234 A.D.
Western Liao 西遼	.	.	.	.	.	.	1125-1201 A.D.
Yüan 元	.	.	.	.	.	.	1280 (or 1260)-1368 A.D.
Ming 明	.	.	.	.	.	.	1368-1644 A.D.
Ch'ing 清	.	.	.	.	.	.	1644- A.D.

APPENDIX III

LIST OF THE CHINESE CHARACTERS FOR
IMPORTANT JAPANESE AND CHINESE NAMES

	PAGE
Bunchō (Tani) 文晁(谷)	18, 24, 26
Buson (Yosa) 蕪村(與謝)	24
Chang Sao 張皞	40
Chang Seng-yao 張僧繇	40
Chang Yen-yüan 張彥遠	40, 42, 43, 65
Chan Tzū-ch'ien 展子虔	40
Ch'ao Po-chin 趙伯駒	49
Chao Ta-nien 趙大年	57
Ch'ên Chieh-chou 沈芥舟	51, 65, 71
Ch'ên Chou 沈周	50
Ch'ên Nan-p'in 沈南蘋	18
Che-tai-ts'un 折帶皴	48
Chieh-so-ts'un 解索皴	47
Chih-ma-ts'un 芝麻皴	47
Ching Hao 荆浩	50, 65
Ch'ing-'tan-chia 清談家	36
Chin-pi-shan-shui 金碧山水	40
Chinzan (Tsubaki) 椿山(椿)	18
Ch'i-yun-sh'eng-tung 氣韻生動	66
Chōshun (Miyagawa) 長春(宮川)	12
Chou Ch'ên 周臣	46, 49, 51
Chuan (Shu) 篆(書)	64
Chuan-tzū 莊子	33, 35, 36
Chüan-yün-ts'un 卷雲皴	48
Chü-jan 巨然	49
Eitoku (Kanō) 永德(狩野)	10, 16, 26
En-i 圓伊	21
Eshin-sōzu 惠心僧都	21

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Fang Fang-hu 方方壺	68
Fan K'uan 范寬	45, 50, 67
Fan-tou-ts'un 磬頭皴	48
Goshun 吳春	18
Hiromichi (Sumiyoshi) 廣通(住吉)	9
Hoitsu (Sakai) 抱一(酒井)	17
Hokusai (Katsushika) 北齋(葛飾)	12, 13, 28
Ho-yeh-ts'un 荷葉皴	47
Hsia-hua-pien 學畫編	51
Hsia Kuei 夏珪	45, 49, 51, 53, 59, 67
Hsiang Yung 項容	40, 65, 67
Hsiao-fu-pi-ts'un 小斧劈皴	48
Hsieh Ho 謝赫	64
Hsieh Ling-yün 謝靈運	44
Hsing (Shu) 行(書)	64
Hsu-ch'i 叔齊	37
'Huang Kung-wang 黃公望	49, 51, 53, 68
Huitsung 徽宗	45, 57
Ichiryūsai Hiroshige 一立齋廣重	24
Ikkei (Ukita) 一蕙(字喜多)	13
Itchō (Hanabusa) 一蝶(英)	12
I Tsan 倪瓚	49, 51
Jasoku 蛇足	26
Jokei 如慶	9, 10
Josetsu 如拙	69
K'ai (Shu) 楷(書)	64
Kao Jan-hui 高然暉	60
Kao K'o-kung 高克恭	68
Keibun (Matsumura) 景文(松村)	18
Keion (Sumiyoshi) 慶恩(住吉)	7, 11
Keishoki 啓書記	23, 69, 74
Korehisa (Hidanokami) 惟久(飛彈守)	8
K'ou Ch'ien-chih 寇謙之	36
Kuang-wu-ti 光武帝	34
Kuan 'Tung 關同	50
Kuei-chu-lai 歸去來	37
Kuei-pi-ts'un 鬼皮皴	48
Kūkai 空海	56
Ku K'ai-chih 顧愷之	40

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Kwazan (Watanabe) 華山(渡邊)	18, 24, 26
Kwōetsu (Honami) 光悅(本阿彌)	12, 17, 26, 69
Kwōrin (Ogata) 光琳(尾形)	12, 17, 26, 69
Lao-tzū 老子	33, 35, 36
Liang-k'ai 梁楷	67, 73
Lieh I 裂裔	39
Li Chao-tao 李昭道	40, 49
Li 'Chêng 李成	45, 50, 67
Li Hsin 李紳	56
Lin-ch'uan-kao-chih 林泉高致	43
Li Ssū-hsün 李思訓	40, 49
Li-tai-ming-hua-chi 歷代名畫記	40
Li T'ang 李唐	49
Li Ti 李迪	57
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Luan-ch'ai-ts'un 亂柴皴	48
Luan-ma-ts'un 亂麻皴	47
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Lun-yü 論語	33
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Masanobu (Kanō) 正信(狩野)	22, 23, 26
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Ma Yüan 馬遠	45, 49, 51, 53, 58
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Mitsuhiro (Tosa) 光弘(土佐)	8
Mitsunaga (Tosa) 光長(土佐)	7, 11, 26
Mitsunobu (Tosa) 光信(土佐)	8
Mitsunori (Tosa) 光則(土佐)	10
Mitsuoki (Tosa) 光起(土佐)	9, 10
Mitsushige (Tosa) 光茂(土佐)	8
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Morikage (Kusumi) 守景(久隅)	23
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T'an-wo-ts'un 彈渦皴	48
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Wan Wei 王維	40, 42, 43, 49, 57
Wan Mêng 王蒙	49, 51, 53
Wen Chêng-ming 文徵明	46
Wu Chên 吳鎮	50
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Yen Hui 顏輝	59
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Yi-ching 易經	36
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Yoshimitsu (Tosa) 吉光(土佐)	8, 22
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Yukimitsu (Tosa) 行光(土佐)	8
Yün Nan-t'ien 惲南田	18
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Yūshō (Kaihoku) 友松(海北)	10, 16, 26
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PLATE II

DEATH SCENE OF BUDDHA

Painter UNKNOWN

Collection of Mr. Ryūhei Murayama

11. 10. 11

2. 10. 11. 10. 11. 10. 11.

10. 11. 10. 11.

10. 11. 10. 11. 10. 11.



PLATE III

FROM THE SCROLL PAINTINGS ON THE
"GENJIMONOGATARI"

By TAKAYOSHI FUJIWARA

Collection of Mr. Takashi Masuda

111

THE UNIVERSITY OF CHICAGO
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111

111

PLATE III





PLATE IV

FROM THE SCROLL PAINTINGS ON THE "HISTORY
OF THE SHIGIZAN TEMPLE"

Attributed to TOBA-SŌJŌ

Collection of the Chōgosonshō-ji Temple

Page 17

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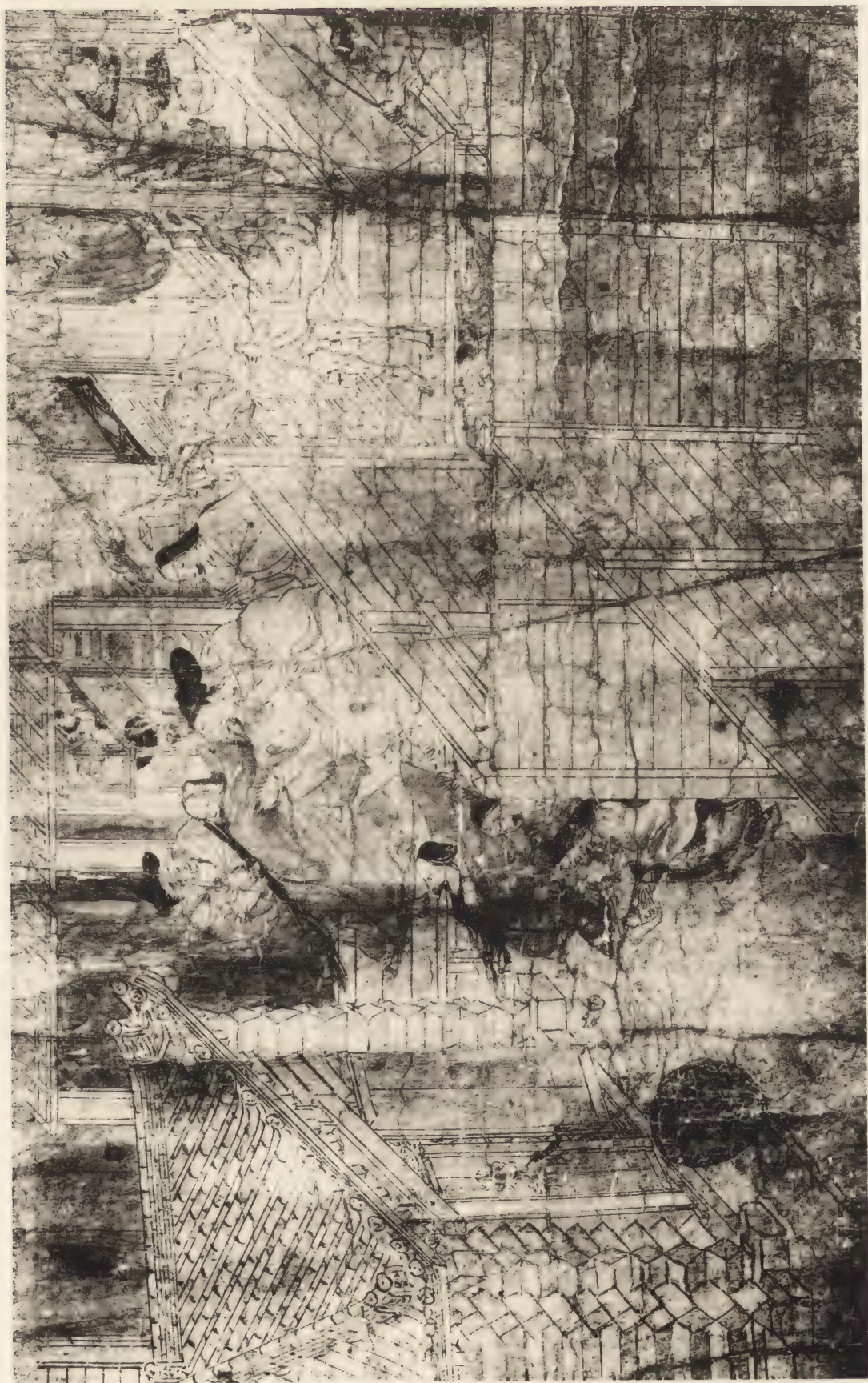


PLATE V

FROM THE SCROLL PAINTINGS
ON THE "ANECDOTES OF BANDAINAGON"

By MITSUNAGA FUJIWARA

Collection of Count Tadamichi Sakai

1864

THE NEW YORK PUBLIC LIBRARY
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PLATE V



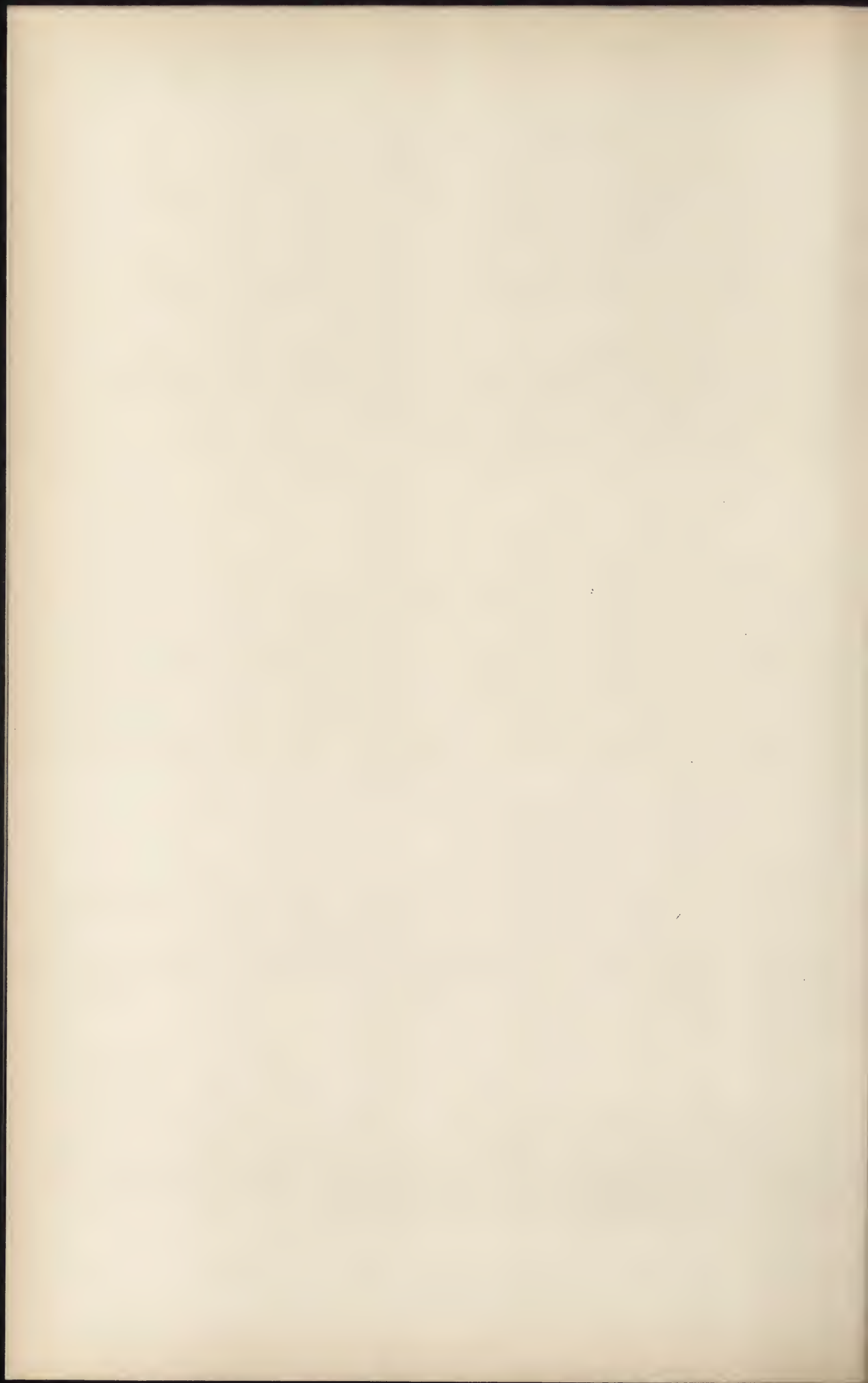


PLATE VI

FROM THE "GAKI-ZŌSHI" SCROLL PAINTINGS

Attributed to MITSUNAGA FUJIWARA

Collection of the Sōgen-ji Temple

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PLATE VII

FROM THE SCROLL PAINTINGS
ON THE "STORIES OF THE HEIJI CAMPAIGN"

Attributed to KEION SUMIYOSHI

Collection of Count Naokira Matsudaira

• 117-1181

IN THE OFFICE OF THE
SHERIFF OF THE COUNTY OF ALBANY

ALBANY, N. Y.

1911

PLATE VII





PLATE VIII

FROM THE SCENE OF THE "KURUMA-ARASOI"

By SANRAKU KANŌ

Collection of Prince Michizane Kujō

1870-1871

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PLATE IX

A SCENE FROM THE "ISEMONOGATARI"

By KWŌRIN OGATA

Collection of Mr. Kinshichi Beppu

1890

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PLATE X

FROM THE "ANIMAL CARICATURES"

By TOBA-SŌJŌ

Collection of Kōzan-ji Temple

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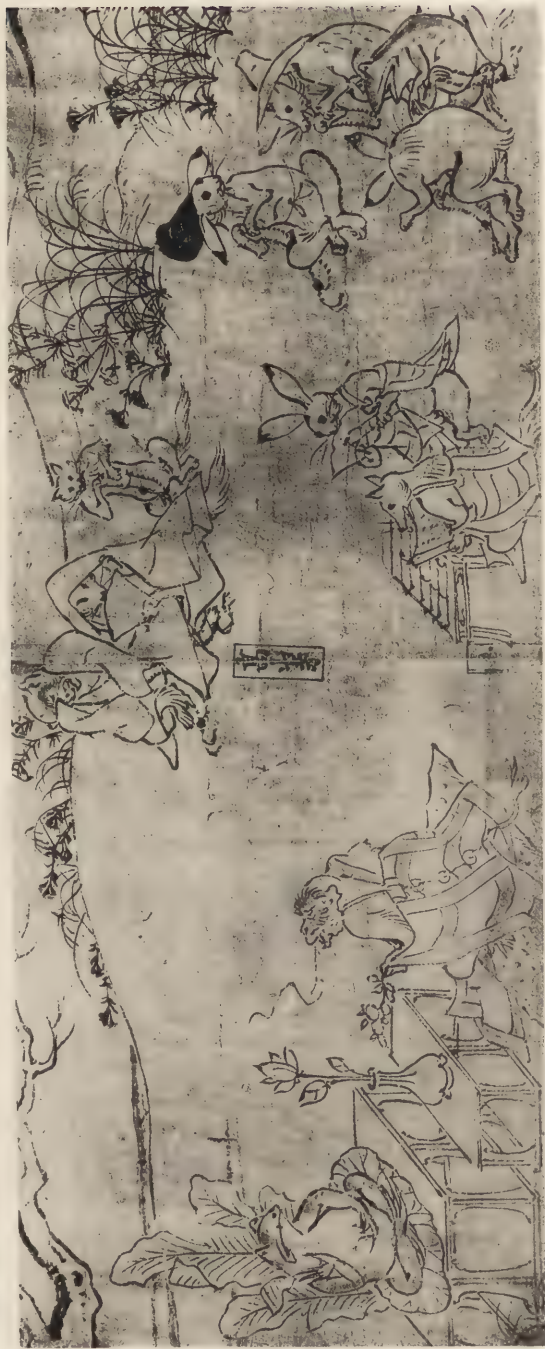


PLATE XI

AN ASHIDEYE PAINTING IN A BUDDHIST
SCRIPTURE PRESENTED BY
KIYOMORI TAIRA TO THE ITSUKUSHIMA SHRINE

Painter UNKNOWN

Collection of the Itsukushima Shrine

THE

REPORT OF THE

COMMISSIONERS

OF THE LAND OFFICE

FOR THE

YEAR 1881



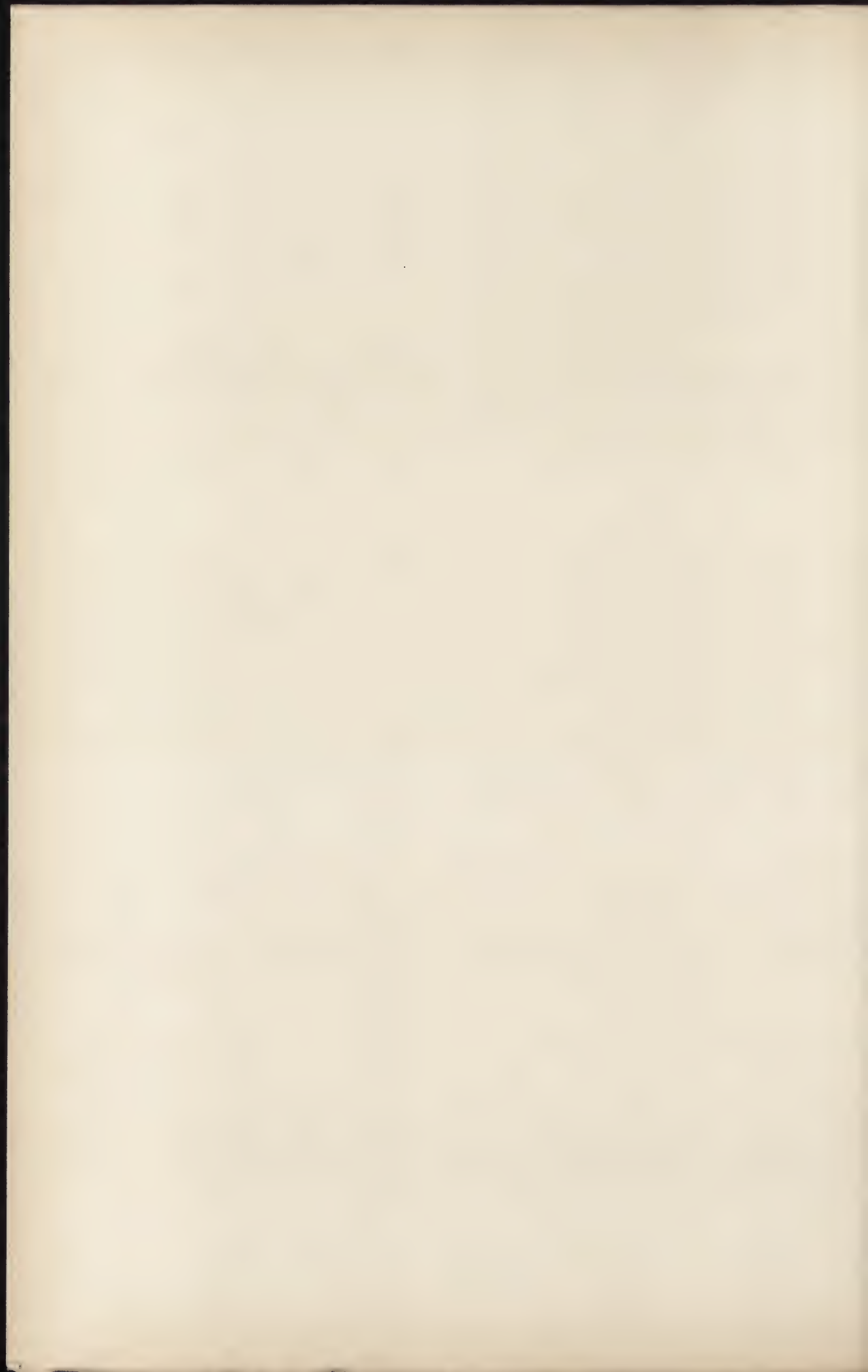


PLATE XII

A SPRING SCENE

By MOTONOBU KANŌ

Collection of the Daisen-in Temple

1700

1700

1700

1700





PLATE XIII

BIRDS ON A ROCK

By SESSON

Collection of Mr. Ryūhei Murayama

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NEW YORK

LIBRARY

OF THE CITY OF NEW YORK

PLATE XIII

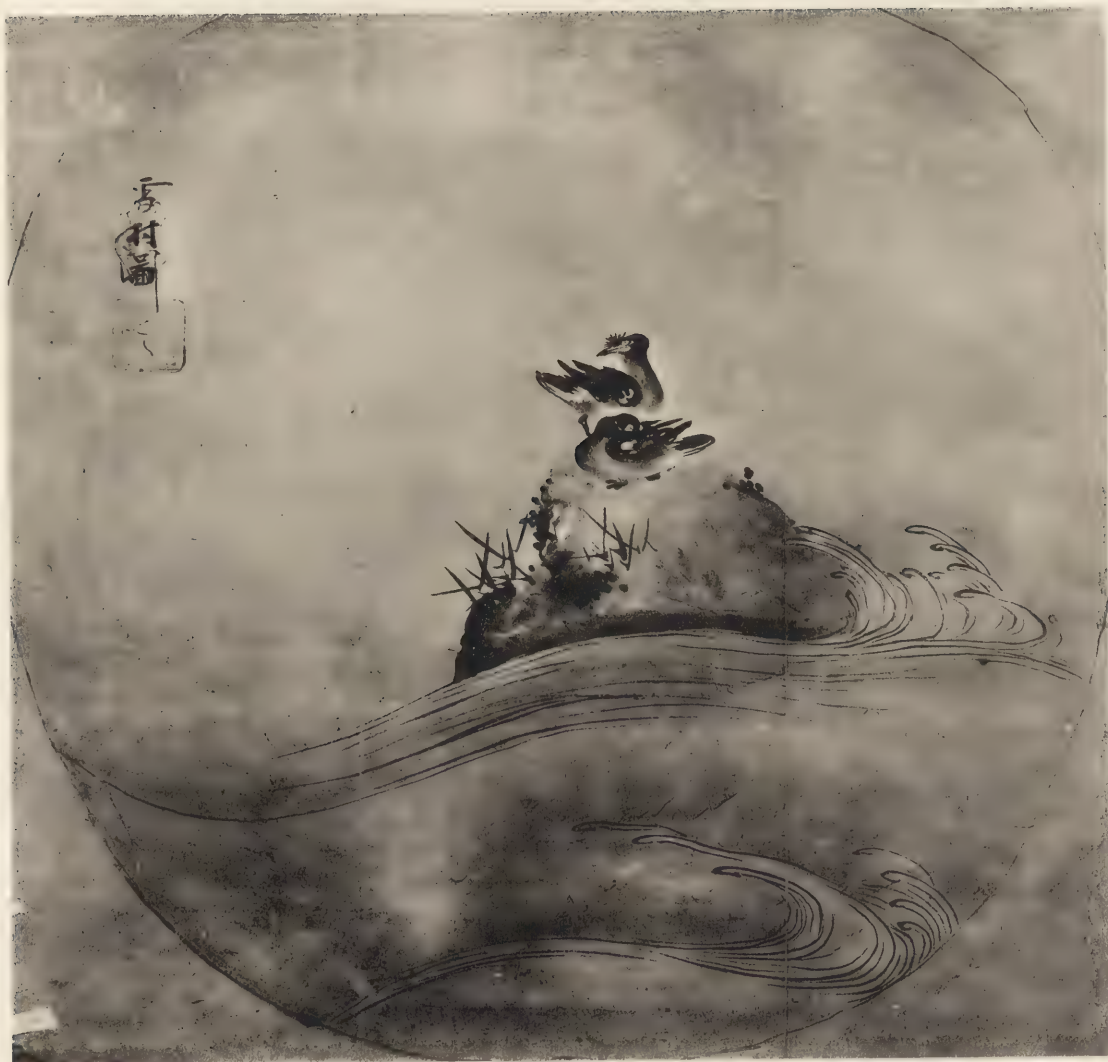




PLATE XIV

AN AGED PINE TREE

By EITOKU KANŌ

Collection of Prince Michizane Kujō

PLATE VII

THE GREAT HALL

BY ROBERT R. R.

THE GREAT HALL

PLATE XIV

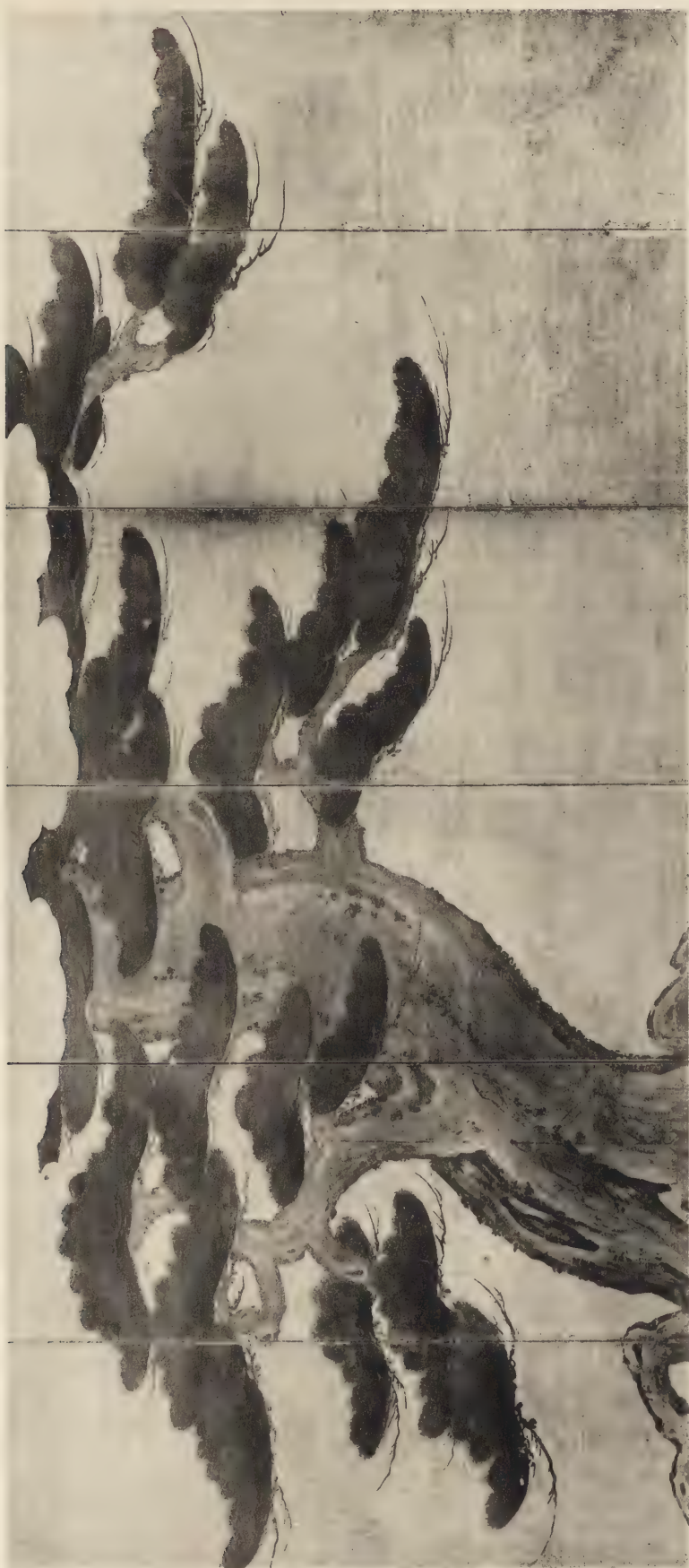




PLATE XV

A SHRIKE

By NITEN MIYAMOTO

Collection of Kōsaku Uchida

17

18

19

20





PLATE XVI

KWŌETSU'S SKETCH OF LOTUS AND HIS
HANDWRITING

Collection of Mr. Kinshichi Beppu

TABLE 77

REMARKS ON THE SOUTH OF THE
HAYDOCK

W. H. HAYDOCK

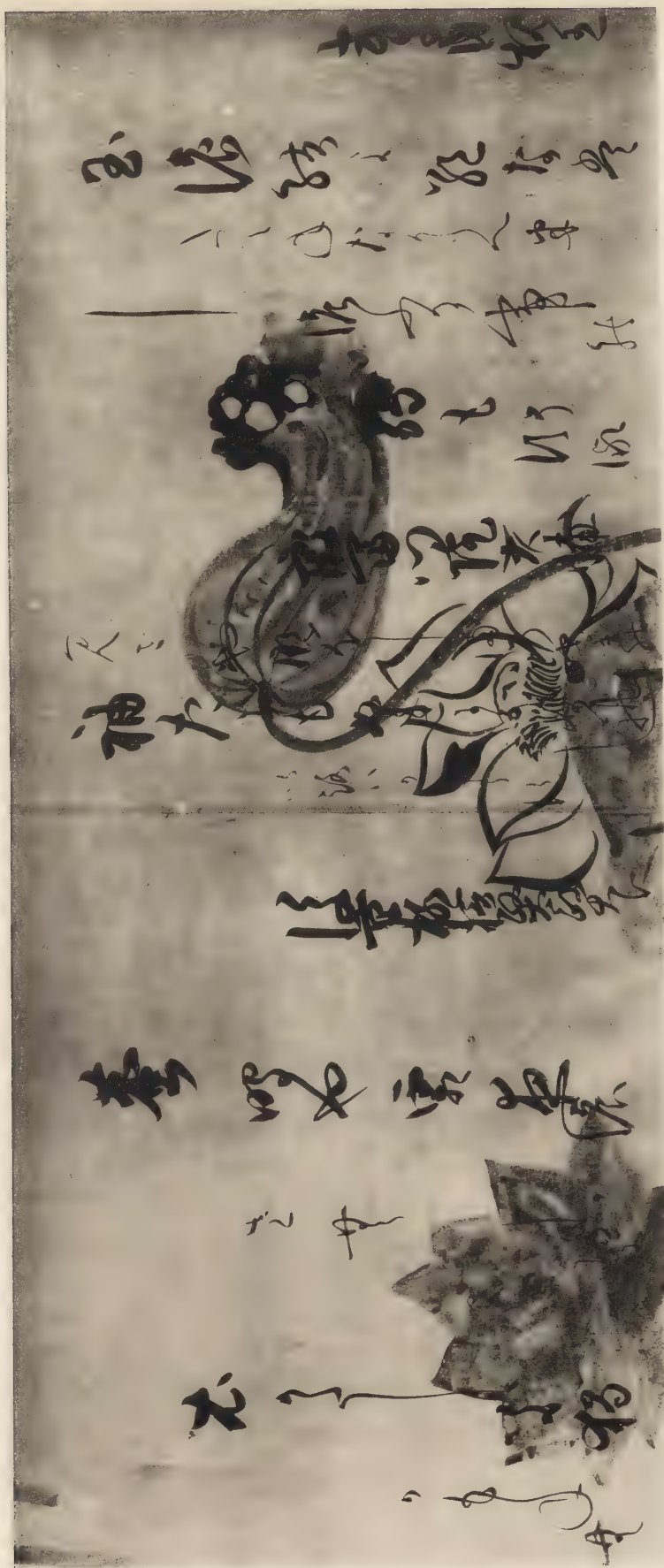




PLATE XVII

FOWL IN A LOTUS POND

By SŌTATSU NOMURA

Collection of Mr. Masakichi Sakai

PLATE XVII

THE GREAT CHURCH OF ST. JOHN

AND THE CHURCH OF ST. MARY

IN THE CITY OF BOSTON





PLATE XVIII

A PLUM TREE BY A STREAM

By KWŌRIN OGATA

Collection of Count Tsuguaki Tsugara

1877

1878

1879

1880





PLATE XIX

PUPPIES WITH CONVULVULUS

By ŌKYO MARUYAMA

Collection of Mr. Takashi Masuda

1867

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PLATE XX

A WILD GOOSE

By KWAZAN WATANABE

Collection of Mr. Yōzō Suzuki

22-10-11

22-10-11

22-10-11

22-10-11



天保貳年歲次甲子八月日繪於金樂堂華山趙者造全



PLATE XXI

A LANDSCAPE

Painter UNKNOWN

Collection of the Tōji Temple

127

128

129

130



PLATE XXII

AMIDA BEYOND THE MOUNTAIN

Attributed to ESHIN-SÔZU

Collection of the Zeirin-ji Temple.

(175-180)

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175-180



PLATE XXIII

FROM THE SCROLL PAINTINGS
ON THE "LIFE OF THE PRIEST IPPEN"

By EN-I

Collection of the Kwankikō-ji Temple

PLATE XXIII

FROM THE SCROLL PAINTINGS
ON THE ALLEN OF THE FIRST TEMPLE

By Ezra

Collection of the K. and J. P. P. P.

PLATE XXIII



PLATE XXIV

FROM THE SCROLL PAINTINGS
ON THE "LIFE OF THE PRIEST IPPEN"

Attributed to YOSHIMITSU TOSA

Collection of the Shōjōkōwō-ji Temple

1871

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ASTOR LENOX AND TILDEN FOUNDATIONS

1871

1871

PLATE XXIV



PLATE XXV

FROM LANDSCAPE SCROLL

By SESHŪ

Collection of Prince Motoakira Mōri

1877

1877-1878

1878

1879

PLATE XXV





PLATE XXVI

AN ANGLER

By MASANOBU KANŌ

Collection of Viscount Okitomo Akimoto

1870

1871

1872

1873





PLATE XXVII

A SAGE'S ABODE BY THE LAKE

By MOTONOBU KANŌ

Collection of the Konchi-in Temple

1871

1872

1873

1874





PLATE XXVIII

VIEW OF MT. FUJI FROM THE BAY OF KIYOMI

By TANNYŪ KANŌ

Collection of Viscount Okitomo Akimoto

1880

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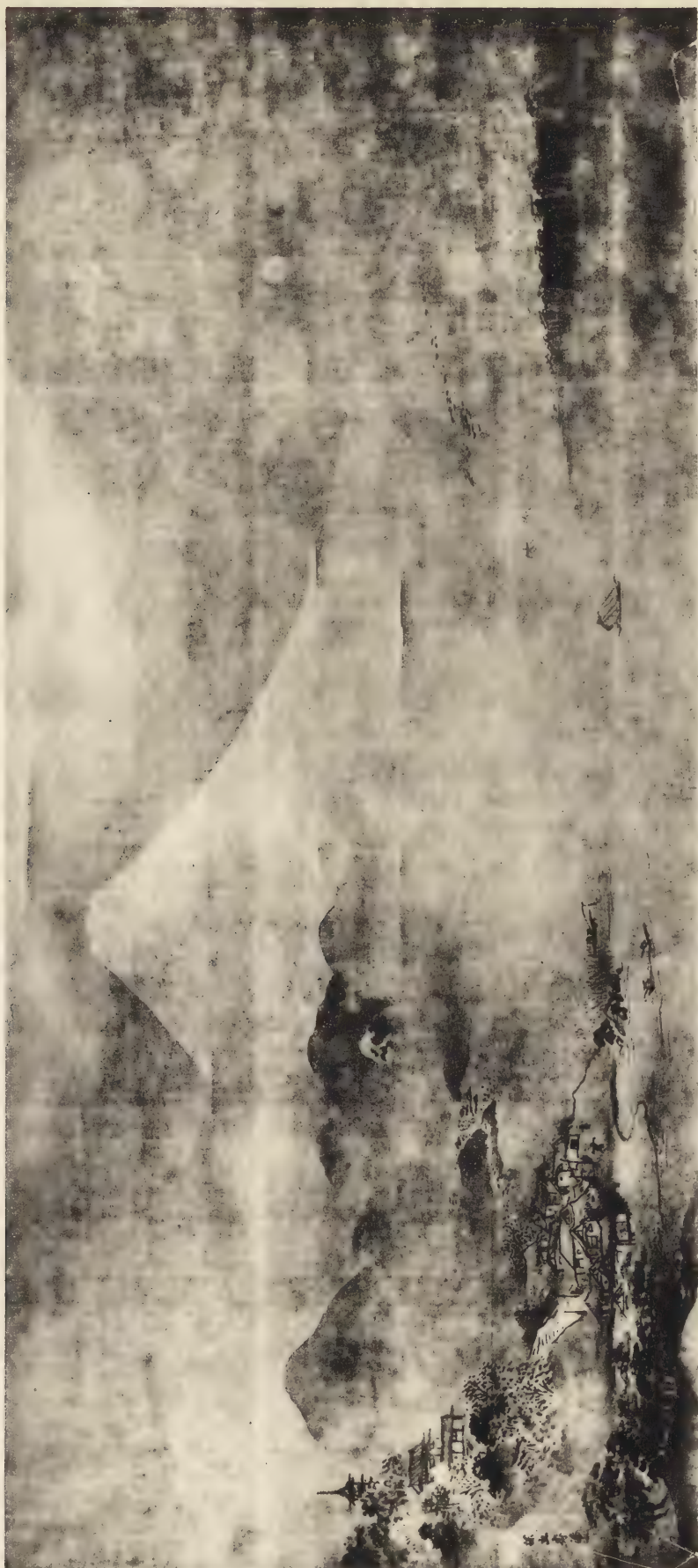




PLATE XXIX

LANDSCAPES

By MORIKAGE KUSUMI

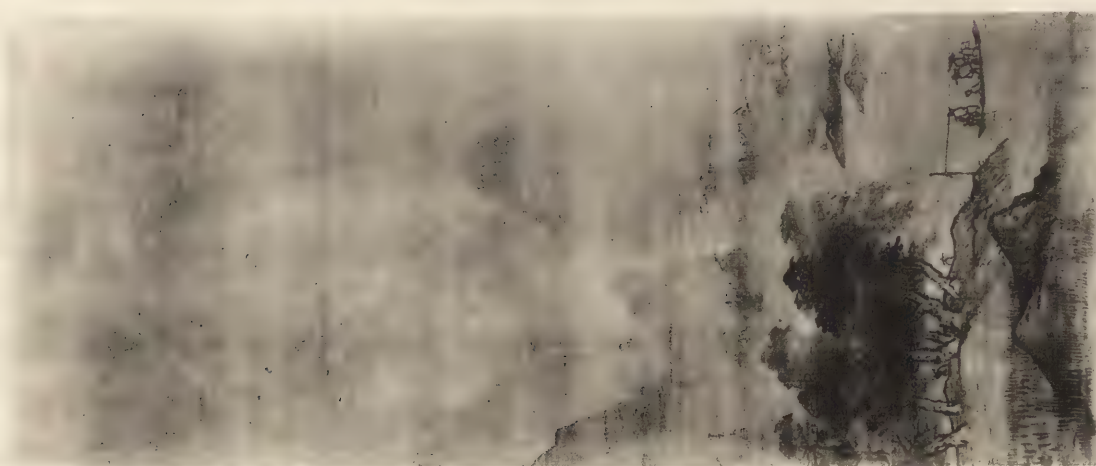
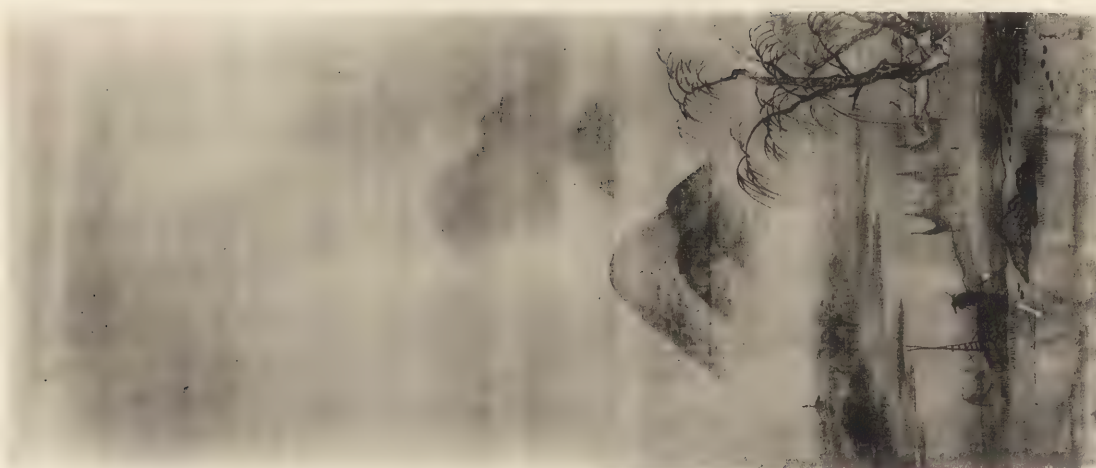
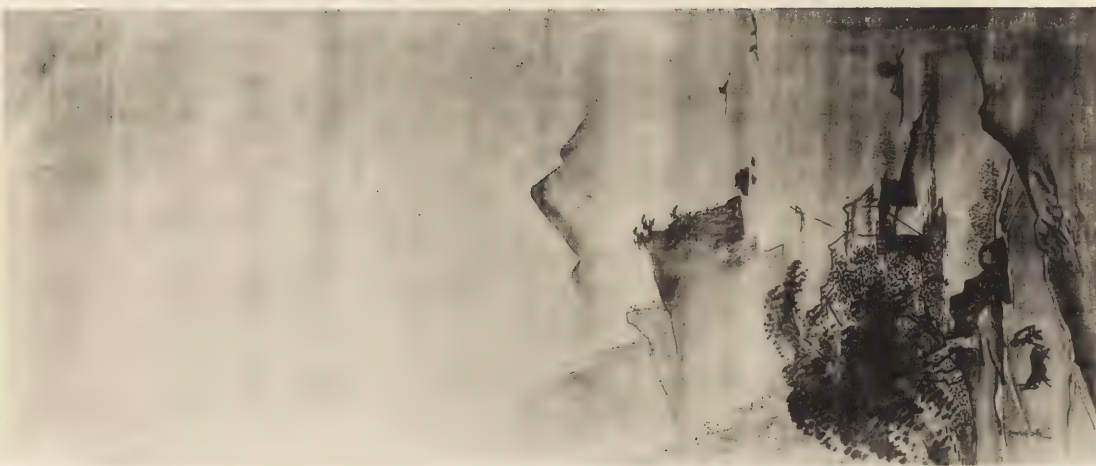
Collection of Mr. Takashi Masuda

1877

1878

1879

1880



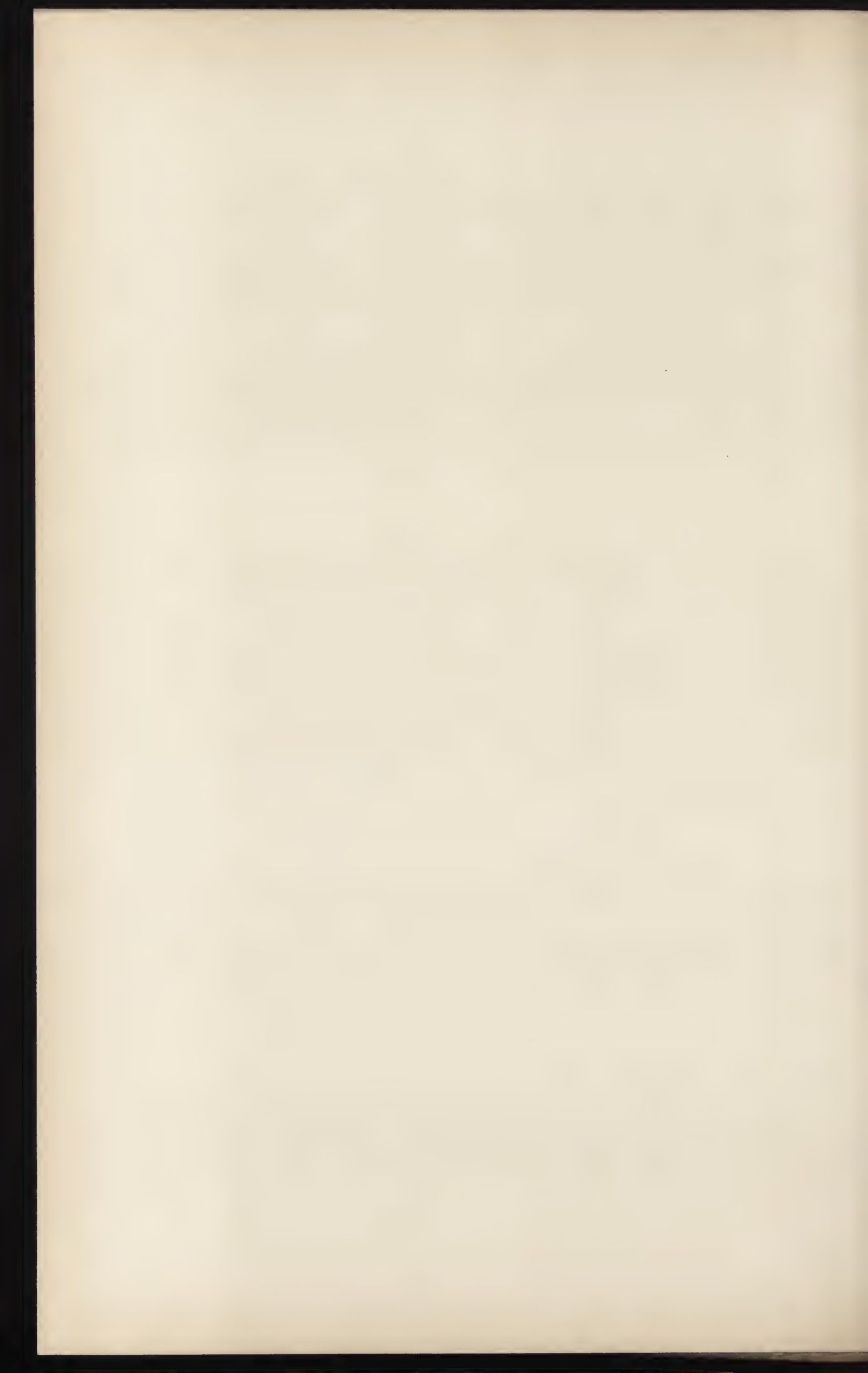


PLATE XXX

HERMITS IN AN ELYSIAN PEACH GROVE

By BUSON YOSA

Collection of Mr. Kiyoshi Nishimura

THE

REPORT OF THE

COMMISSION

ON THE



PLATE XXXI

A TŌKAIDŌ SCENE

By ICHIRYŪSAI HIROSHIGE

Collection of Baron Naibu Kanda

1871

1872

1873





PLATE XXXII

THE THREE SMILING SAGES

By SHŌKWADŌ

Collection of Mr. Kyōkei Makoshi

1877

THE FIRST SHIP

1877

1877





PLATE XXXIII

PORTRAIT OF BISHAMONTEN

By SESHŪ

Collection of Viscount Okitomo Akimoto

THE
JOURNAL OF THE
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Volume 10

1880



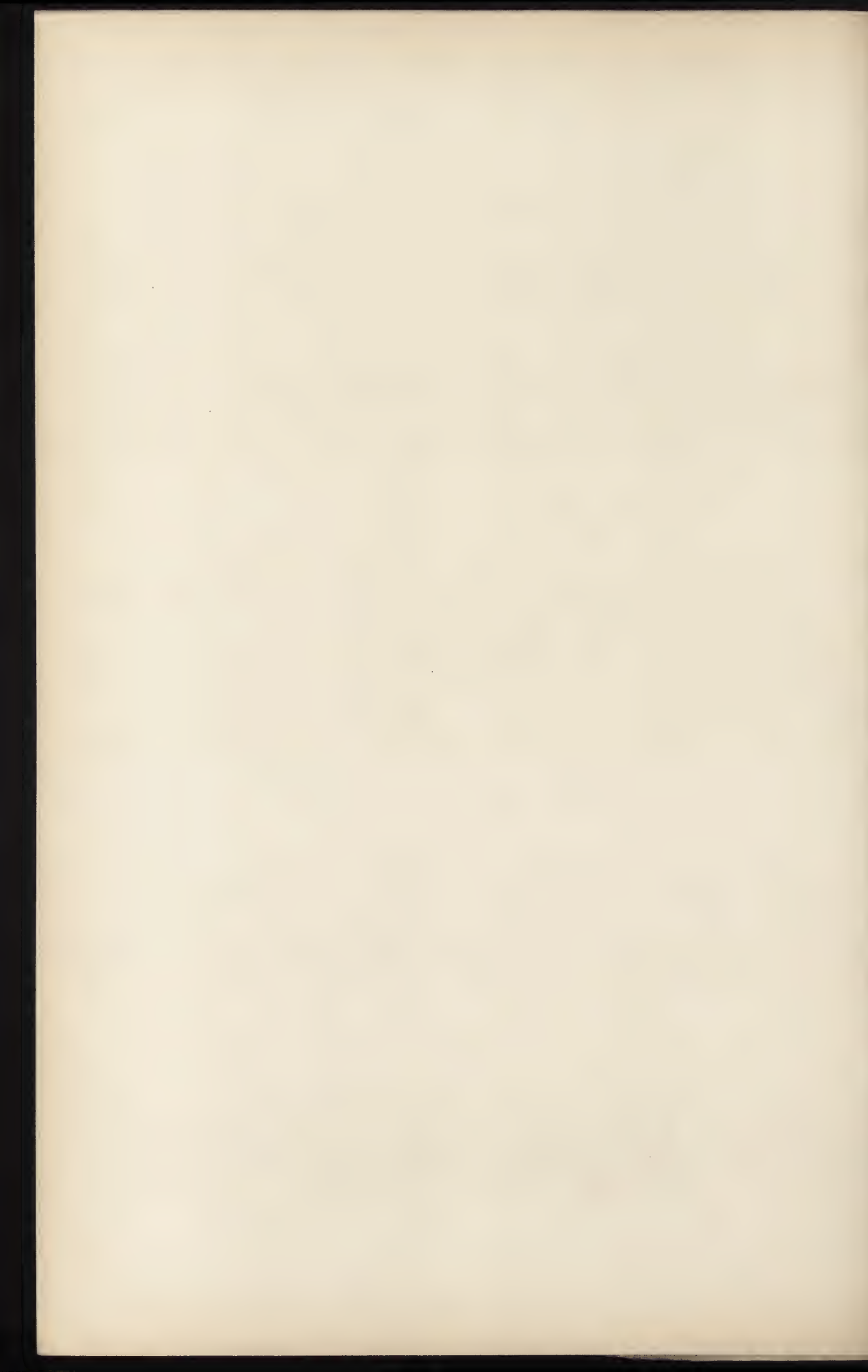


PLATE XXXIV

A SOLITARY RIVER-SIDE

Attributed to CHAO TA-NIEN

Collection of Mr. Tomitarō Hara

PLATE XXXIV

THE SOUTH-WEST CORNER OF THE TEMPLE

SECTION OF THE TEMPLE

SECTION OF THE TEMPLE

PLATE XXXIV

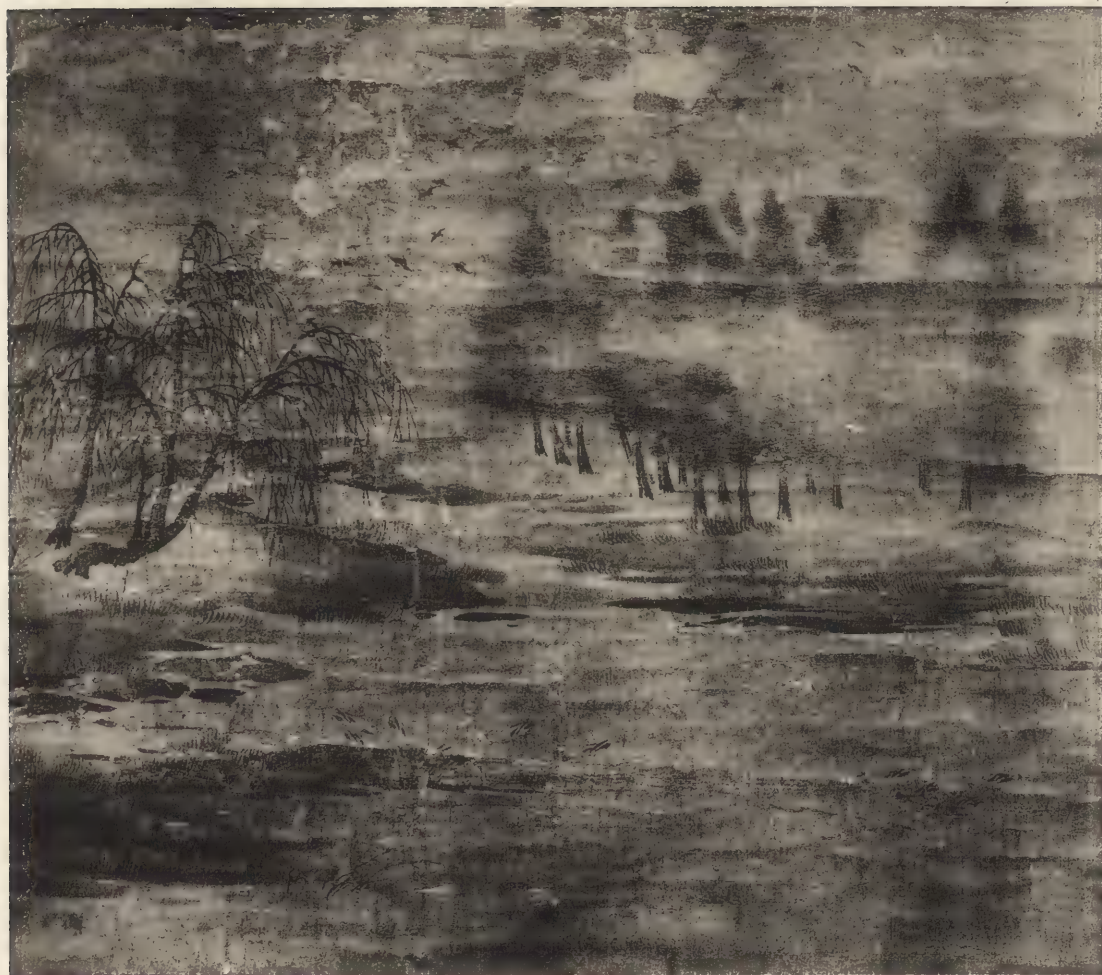


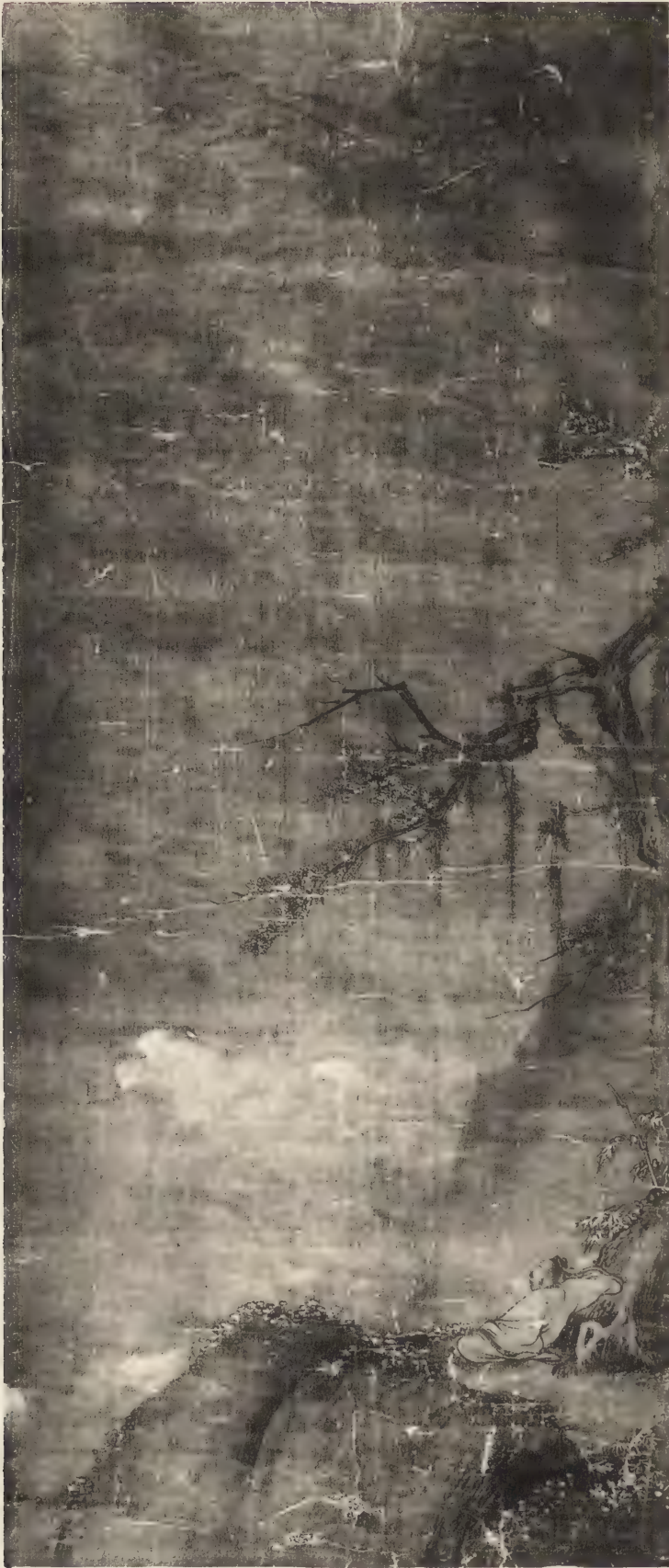
PLATE XXXV

AN AUTUMN LANDSCAPE

Attributed to the CHINESE EMPEROR HUITSUNG

Collection of the Kōchi-in Temple

THE
JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE



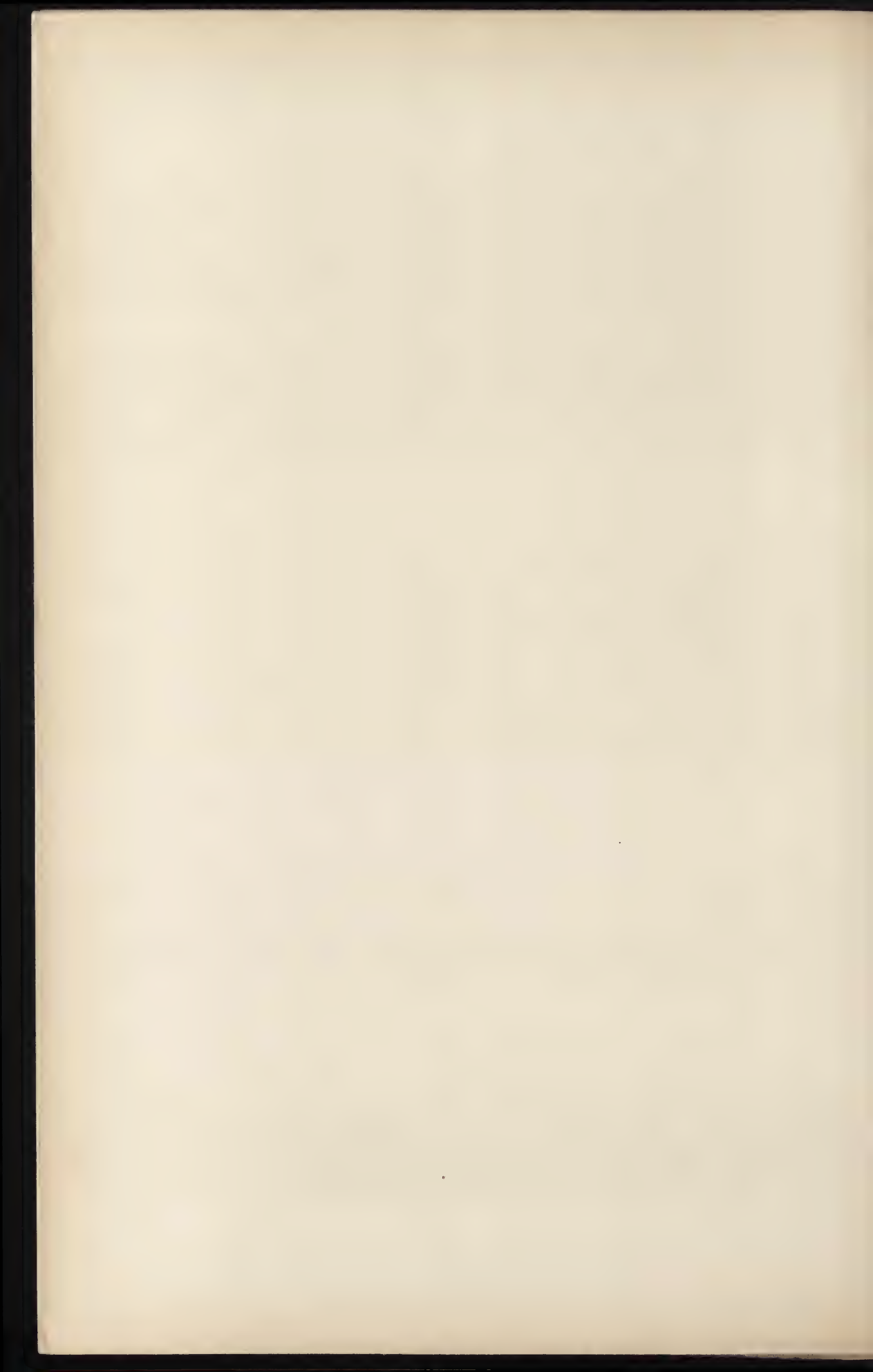


PLATE XXXVI

A WINTER LANDSCAPE

Attributed to the CHINESE EMPEROR HUI TSUNG

Collection of the Kōchi-in Temple

1777

1777

1777

1777



PLATE XXXVII

A S N O W S C E N E

Attributed to LI TI

Collection of Mr. Takashi Masuda

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121122 1000 1

PLATE XXXVII



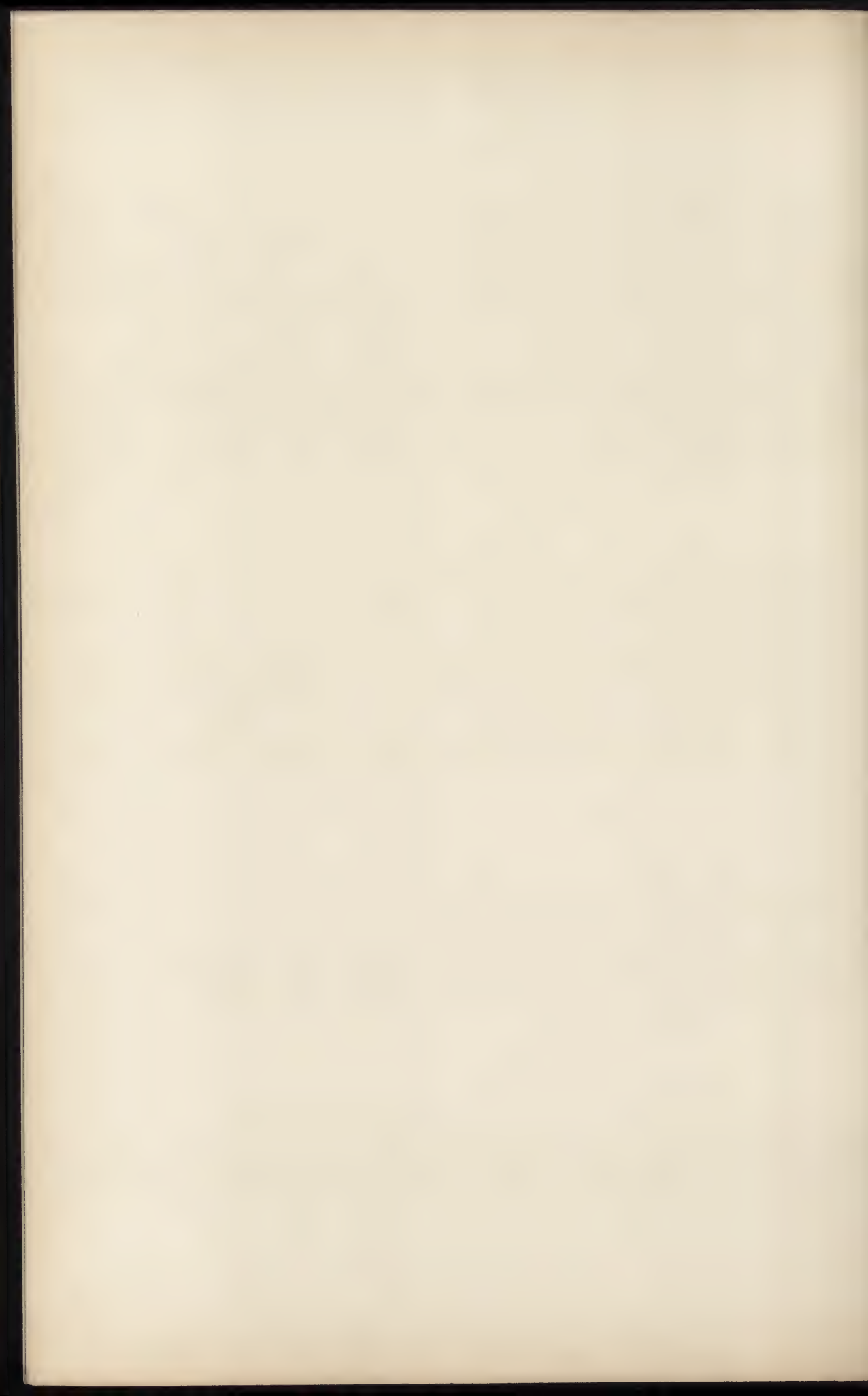


PLATE XXXVIII

HERDSMEN IN A GROVE

Attributed to YEN 'Tzu-P'ING

Collection of Viscount Okitomo Akimoto

THE UNIVERSITY OF CHICAGO

LIBRARY OF THE UNIVERSITY OF CHICAGO

CHICAGO, ILL. 60607



PLATE XXXIX

A SAGE IN A MOONLIT NIGHT

Attributed to MA YÜAN

Collection of Marquis Nagashige Kuroda

177

THE HISTORY OF THE

—



PLATE XL

AN ANGLER ON A WINTRY LAKE

Attributed to MA LIN

Collection of Marquis Nagashige Kuroda

17

THE HISTORY OF THE

—

—



PLATE XLI

A SUMMER SCENE

Attributed to YÜ-CHIEN

Collection of Mr. Ryūhei Murayama

1871

1872

1873

1874



PLATE XLII

A SUMMER LANDSCAPE

Attributed to WU TAO-TSŪ

Collection of the Kōtō-in Temple

1912

1912

1912

1912



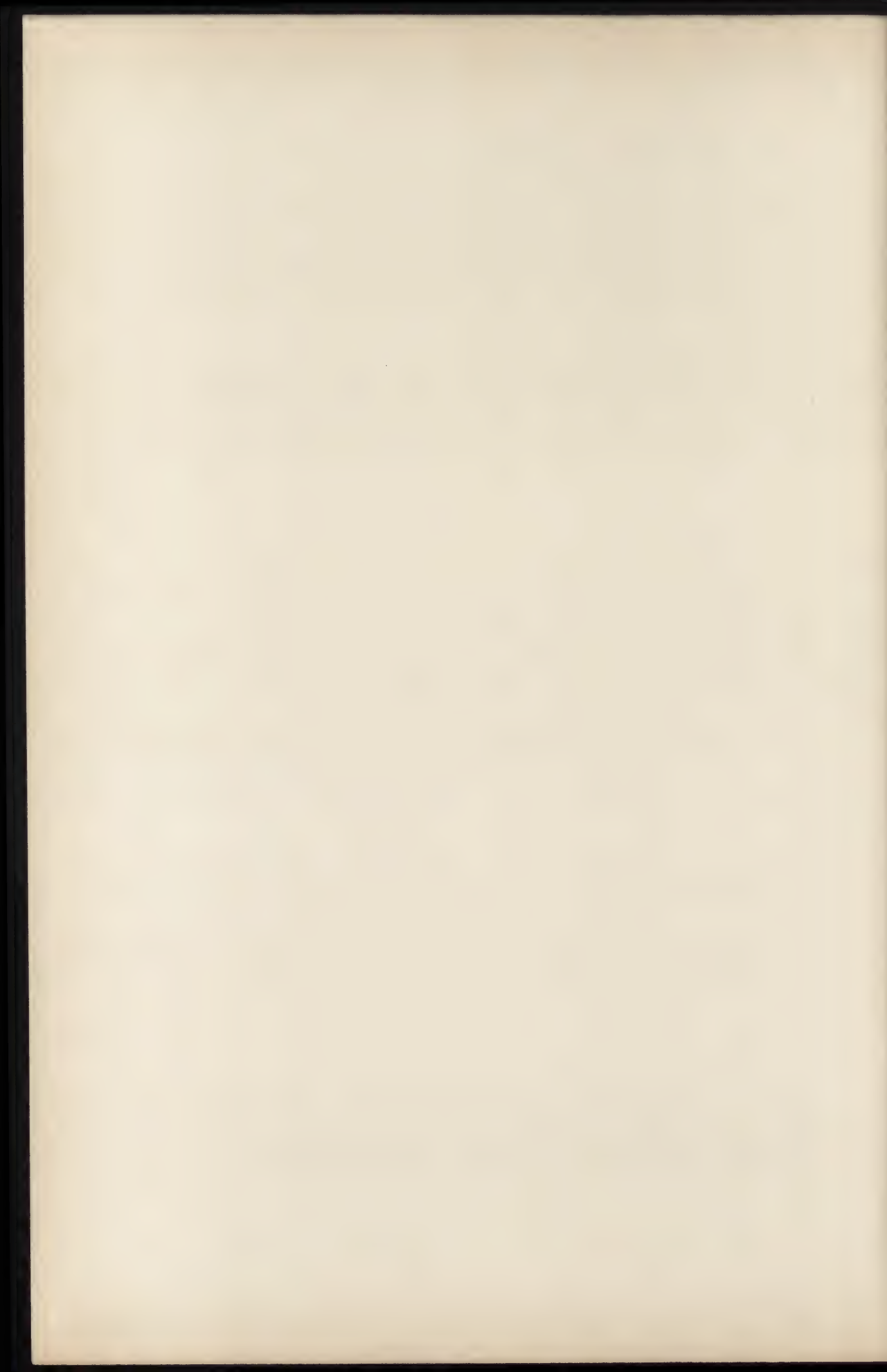


PLATE XLIII

A SPRING LANDSCAPE

Attributed to WU TAO-TSŪ

Collection of the Kōtō-in Temple

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PLATE XLIV

A RIVER-SIDE ON A SUMMER DAY

Attributed to HSIA KUEI

Collection of Marquis Nagashiye Kuroda

1877

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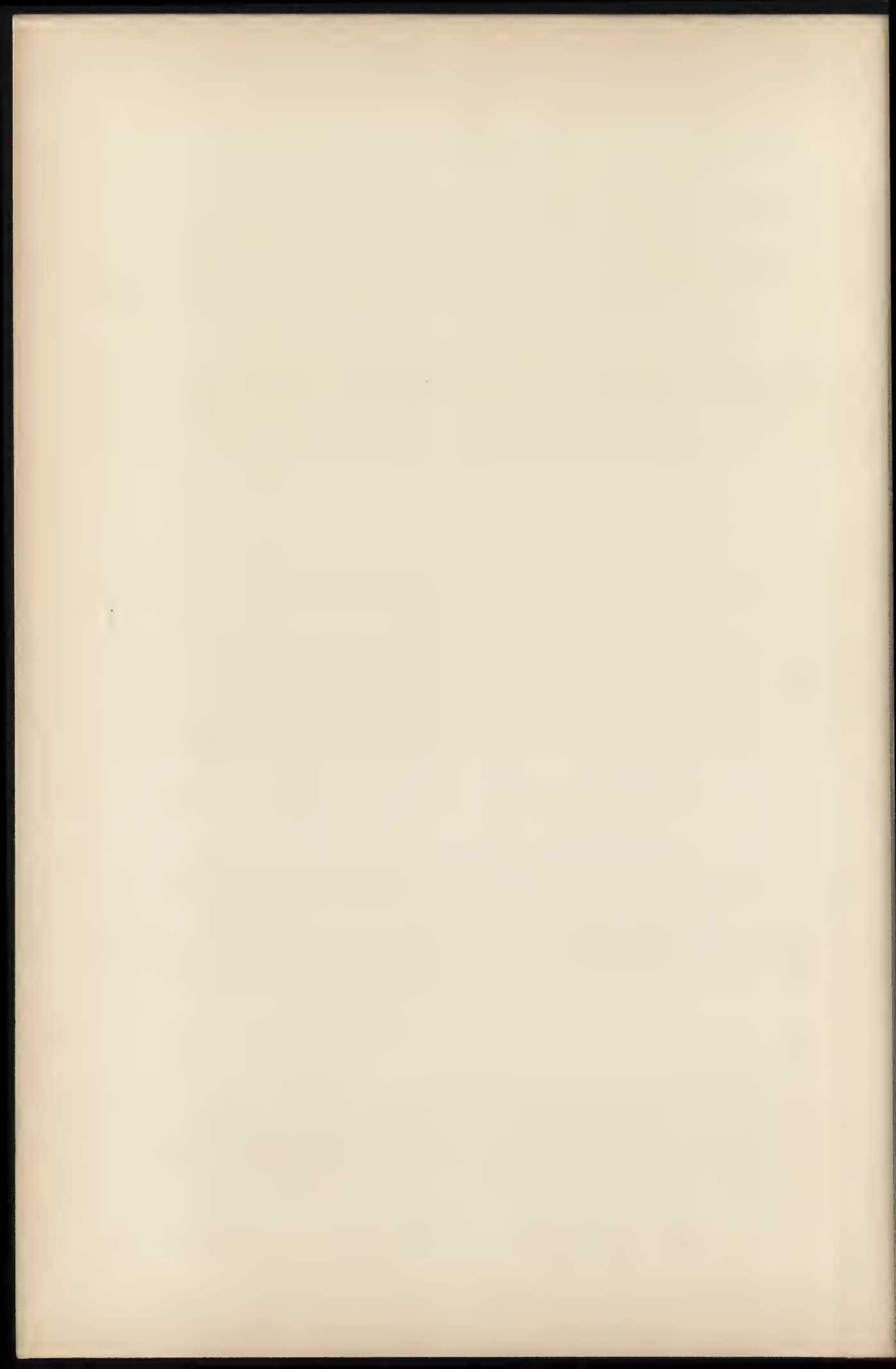


PLATE XLV

CLOUDY MOUNTAINS IN SUMMER

By MI FU

Collection of Marquis Nagashige Kuroda .



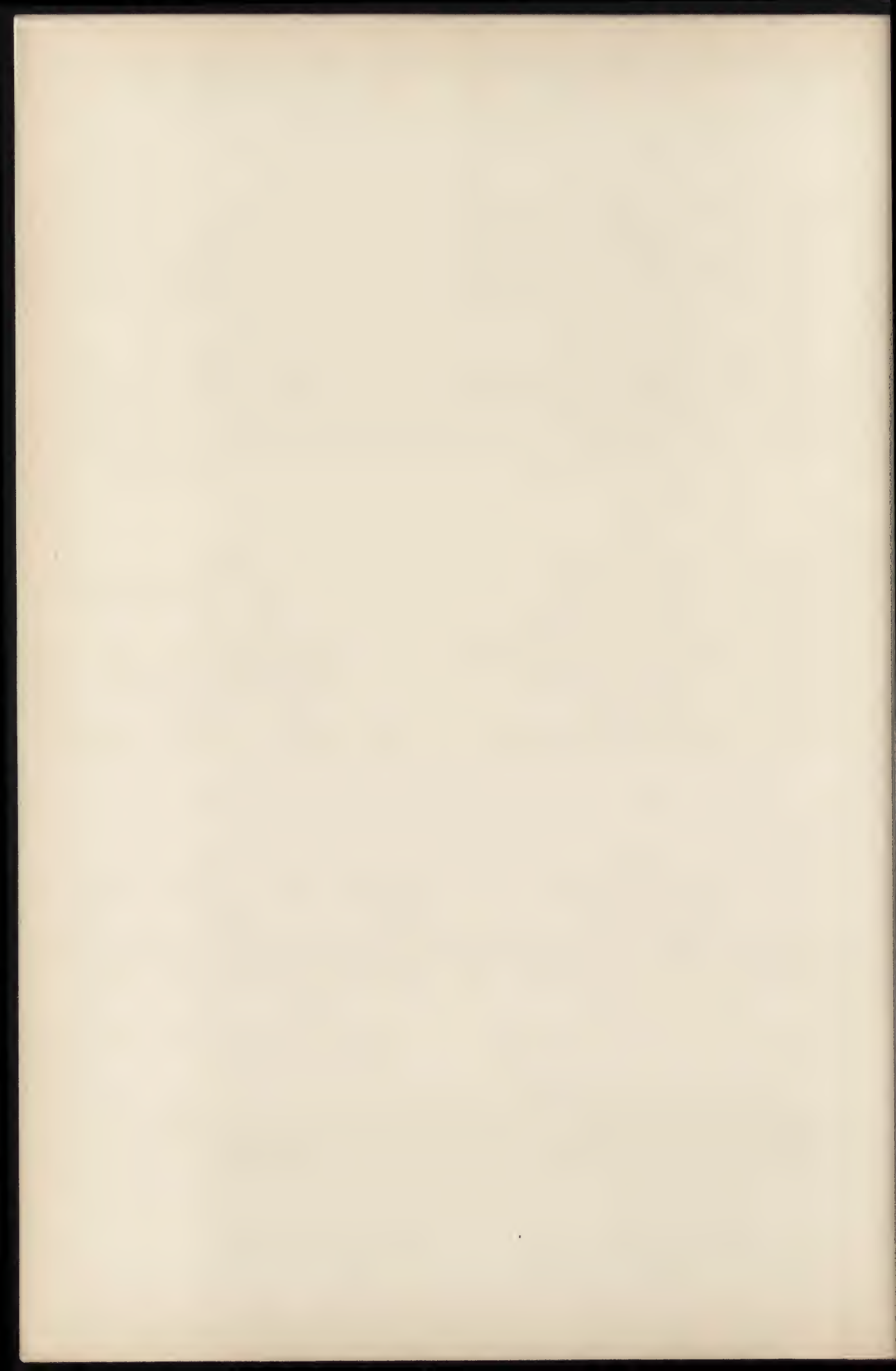


PLATE XLVI

MOONLIT SEA

Attributed to YEN HUI

Collection of Marquis Nagashige Kuroda







PLATE XLVII

A SUMMER LANDSCAPE

Attributed to KAO JAN-HUI

Collection of Viscount Okitomo Akimoto

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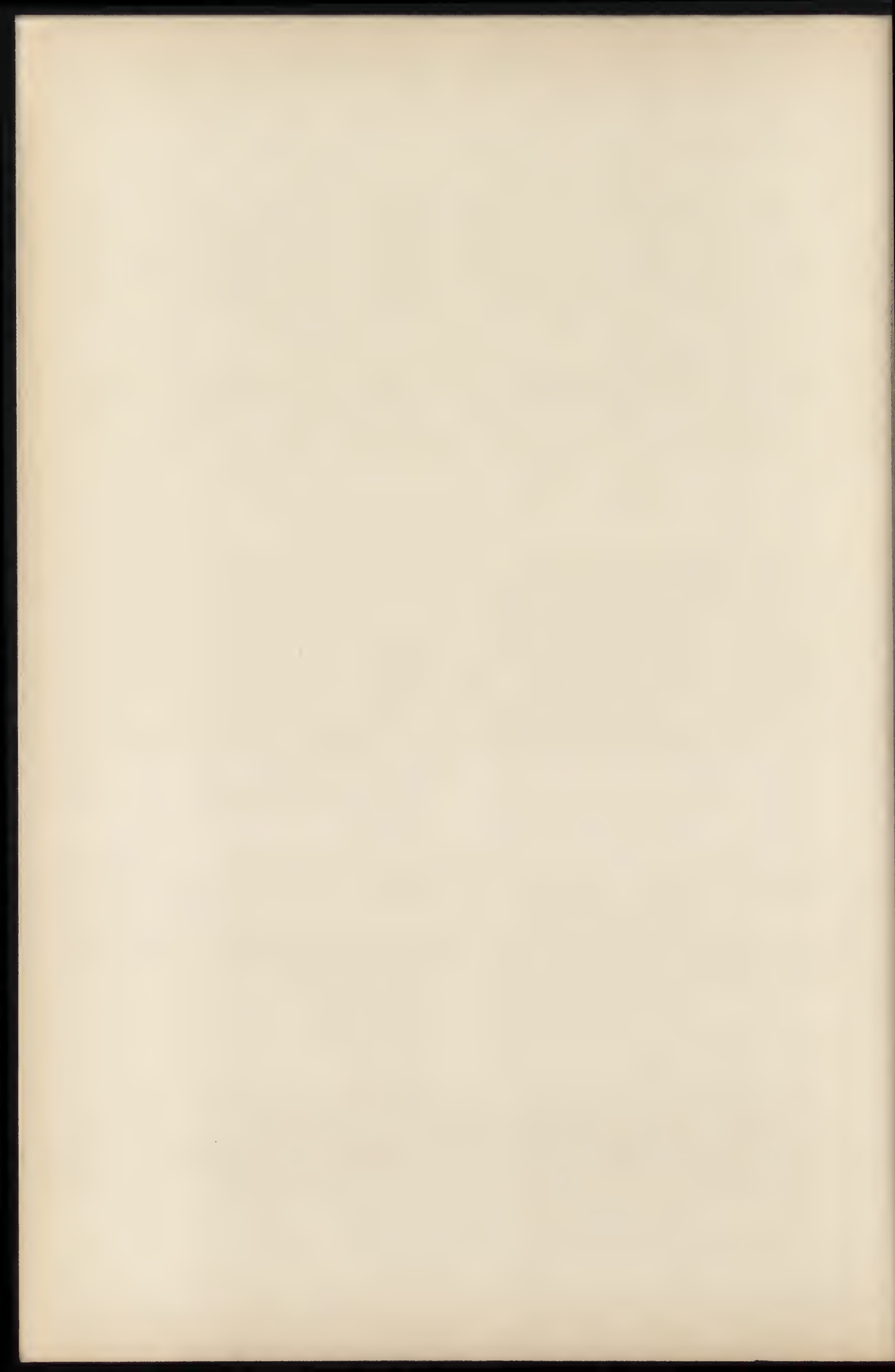


PLATE XLVIII

A SUMMER LANDSCAPE

Attributed to SUN CHÜN-TSÊ

Collection of the Yotoku-in Temple

THE END

THE END OF THE WORLD

THE END OF THE WORLD

THE END

PLATE XLVIII



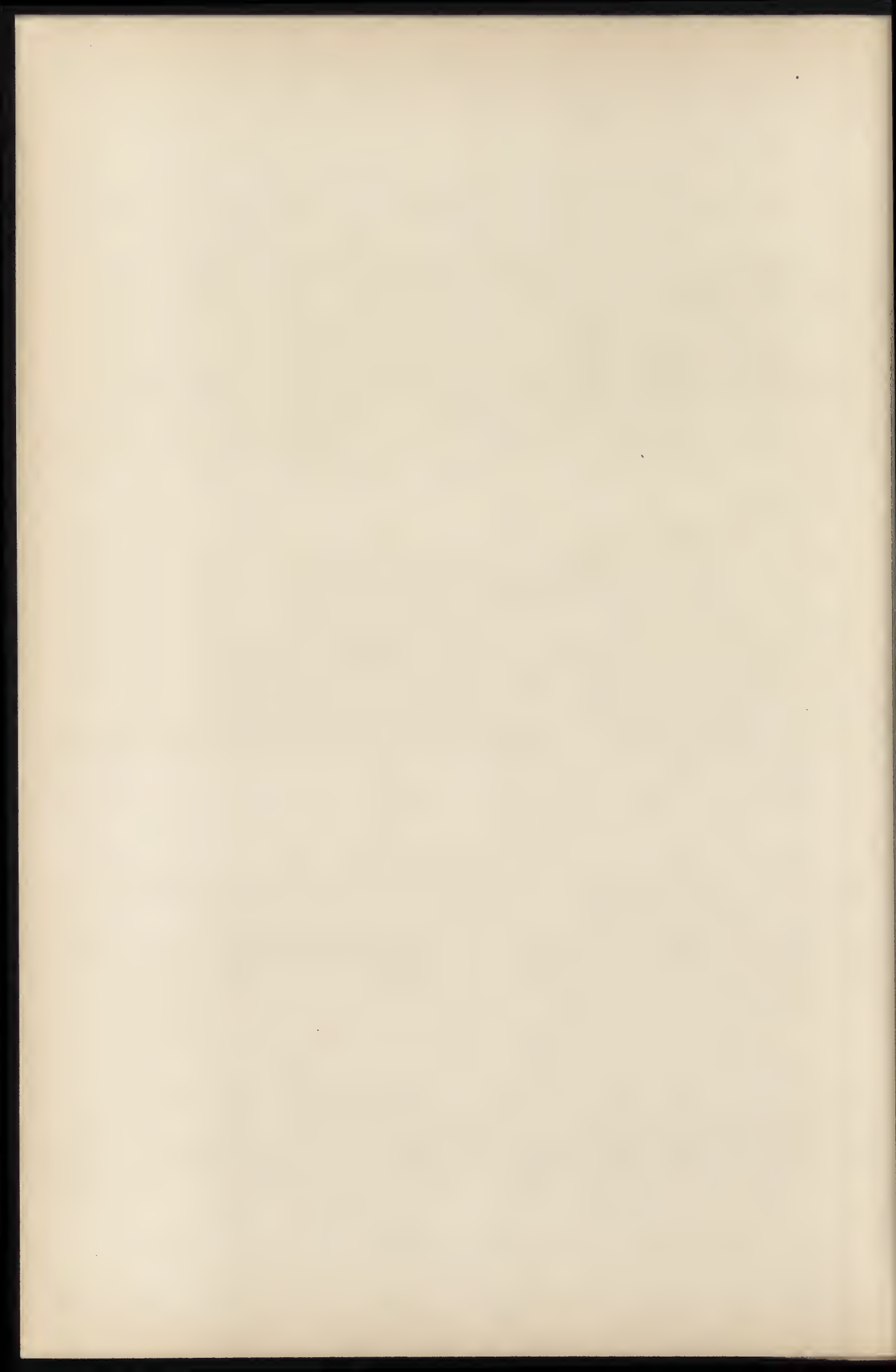


PLATE XLIX

A SAGE ENJOYING NATURE

Attributed to SHÊNG TZŪ-CHAO

Collection of Mr. Kinshichi Beppu

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PLATE L

DANCING PUTAI

By LIANG K'AI

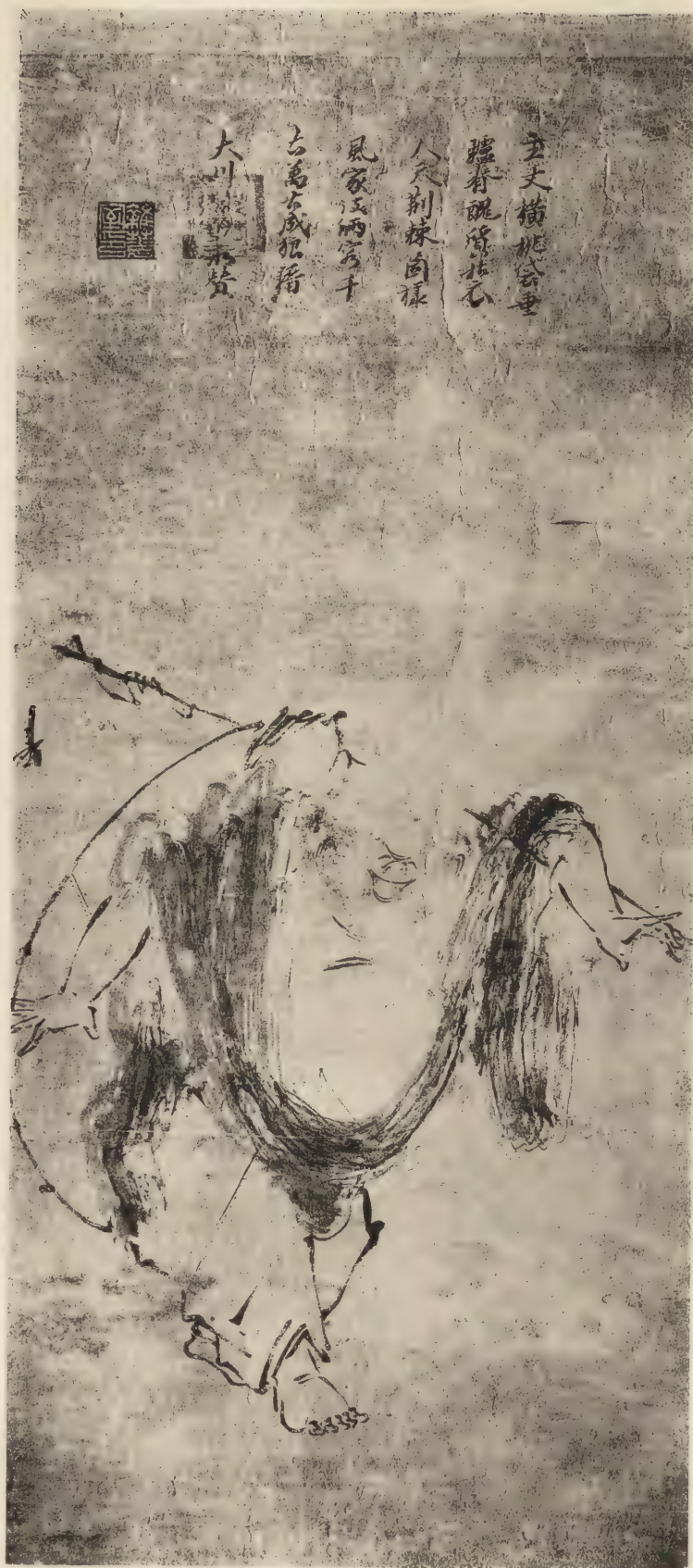
Collection of Mr. Ryūhei Murayama

1871

CHURCH OF THE

TRINITY

NEW YORK



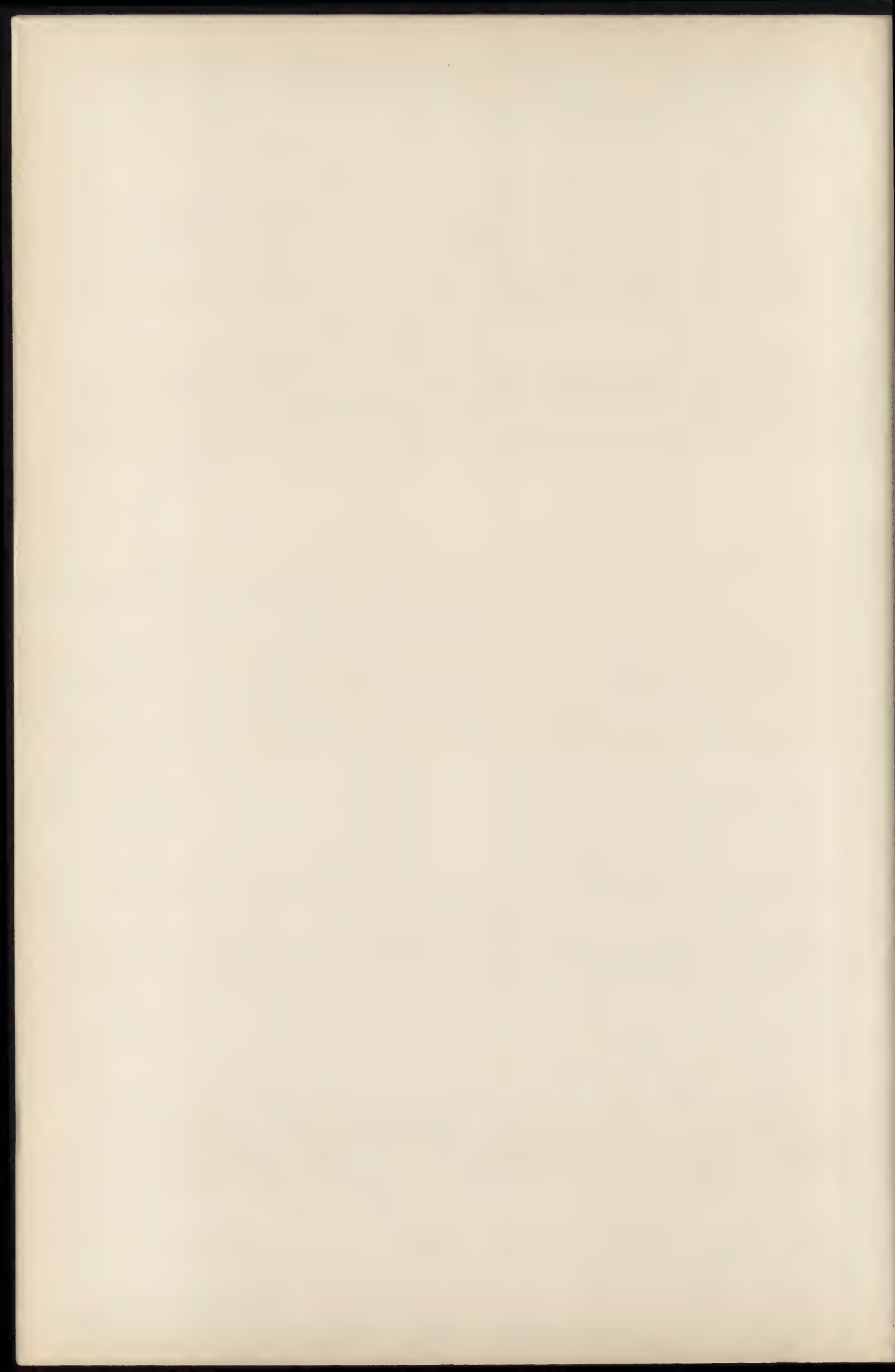


PLATE LI

A DRAGON

By MU-HSI

Collection of Viscount Okitomo Akimoto

1884

1885

1886

1887



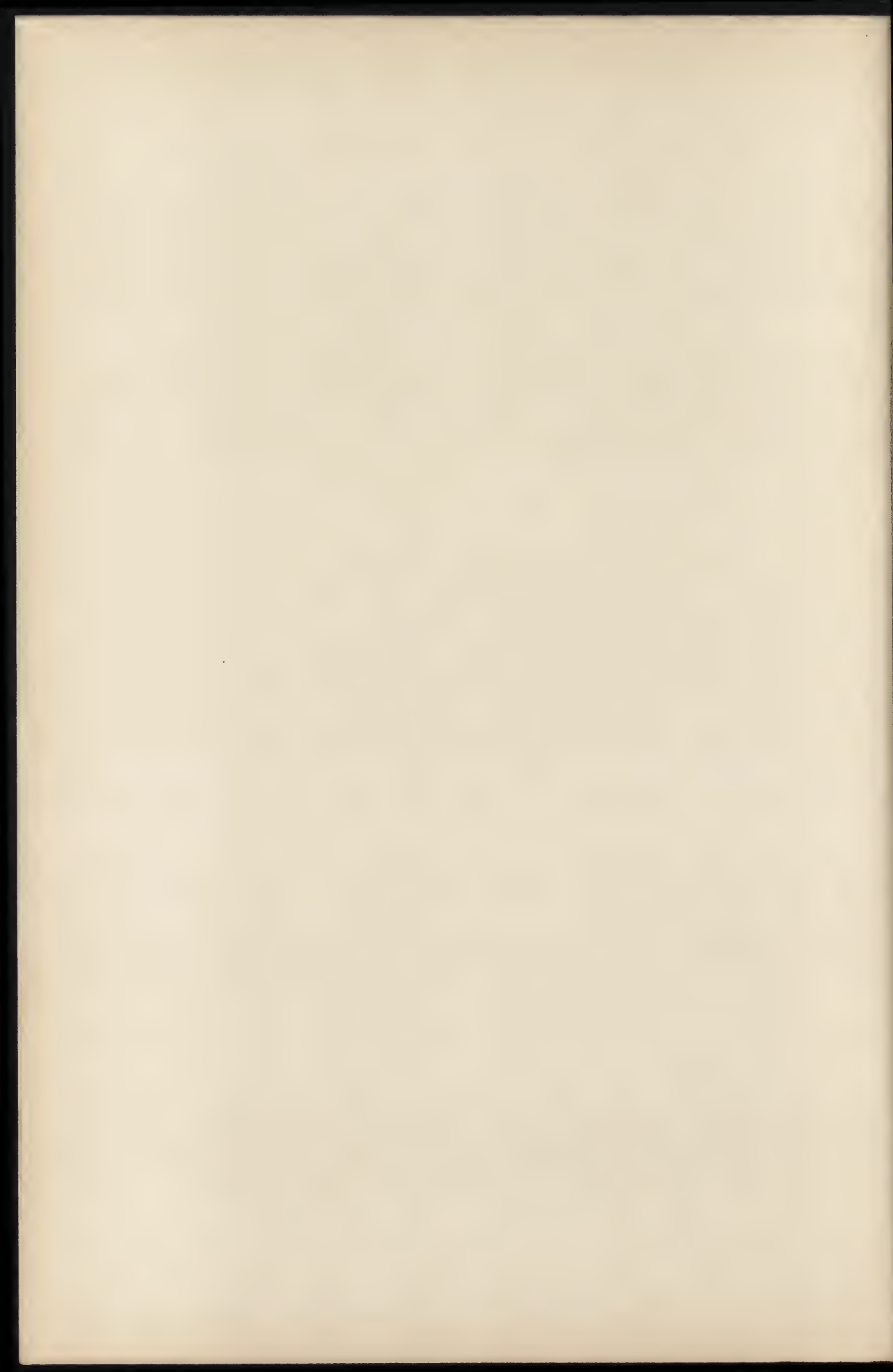


PLATE LII

PORTRAIT OF KWANNON

By MU-HSI

Collection of the Daitoku-ji Temple





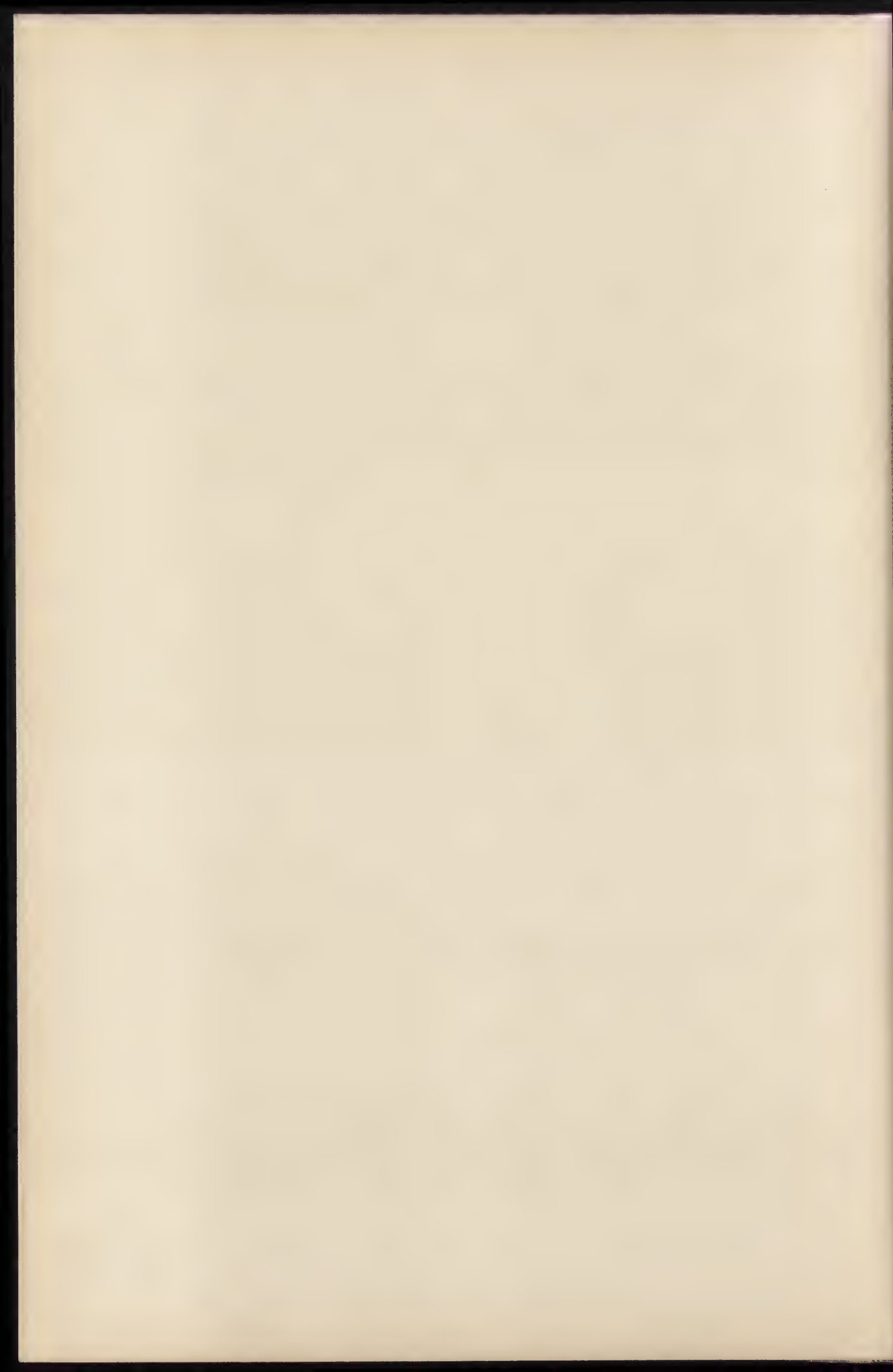


PLATE LIII

A CRANE

By MU-HSI

Collection of the Daitoku-ji Temple





PLATE LIV

MONKEYS

By MU-HSI

Collection of the Daitoku-ji Temple

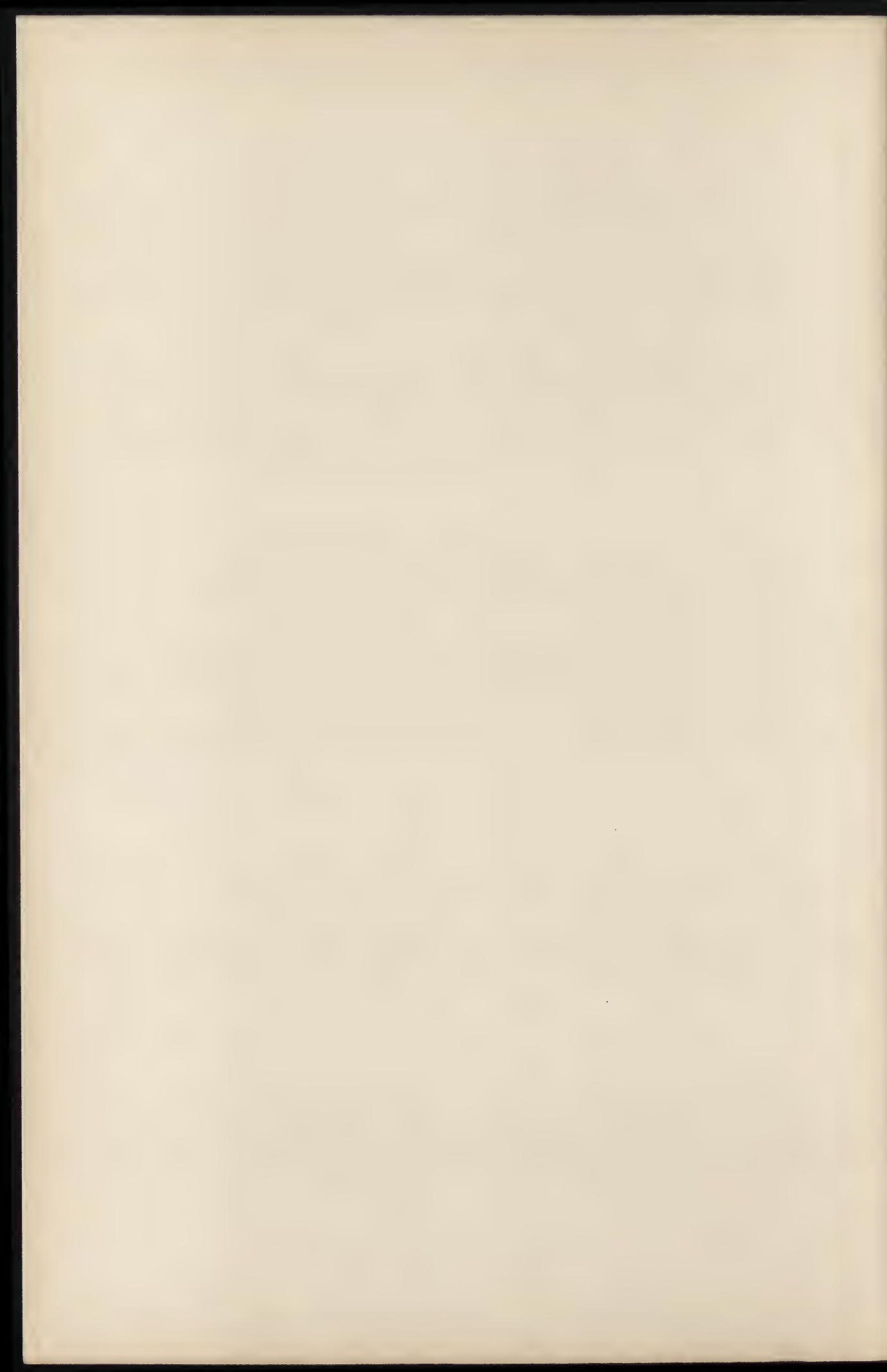
1900-1901

1902-1903

1904-1905

1906-1907





LV

A BIRD ON A BAMBOO STALK

Attributed to SU KUO

Collection of Mr. Kōsaku Uchida

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THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST





PLATE LVI

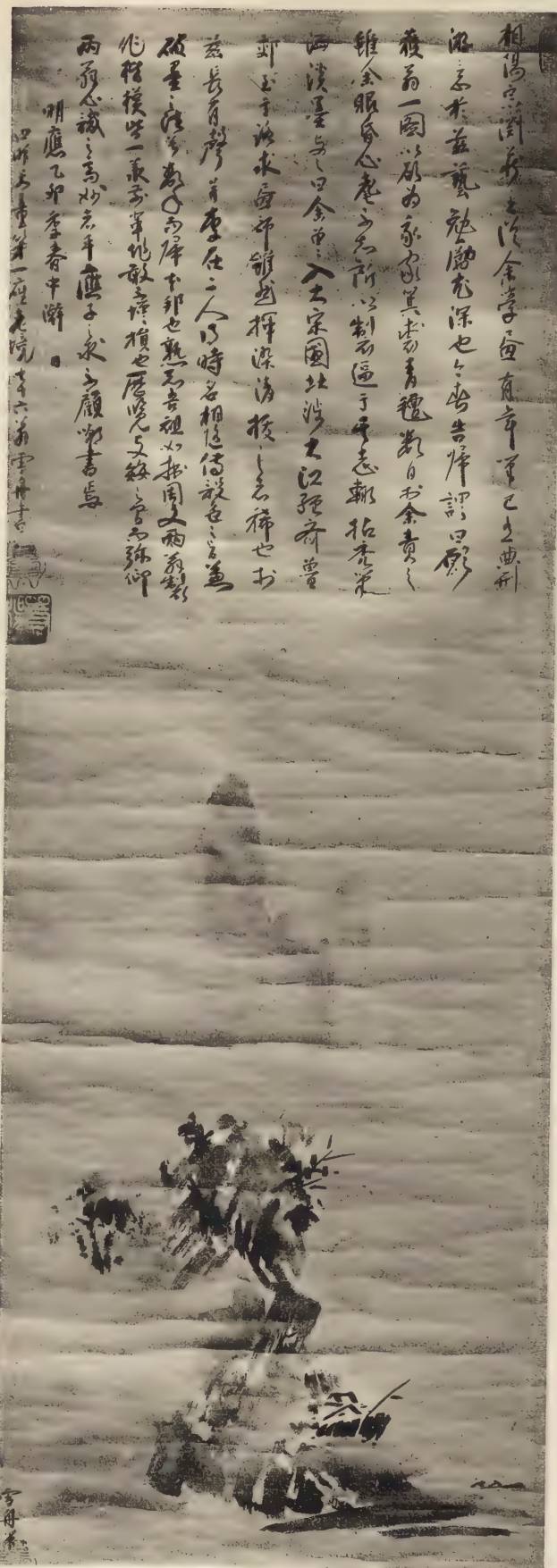
A SUMMER LANDSCAPE

By SESHŪ

Collection of the Tokyo Imperial Museum

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Vol. 10, Part 1
1980



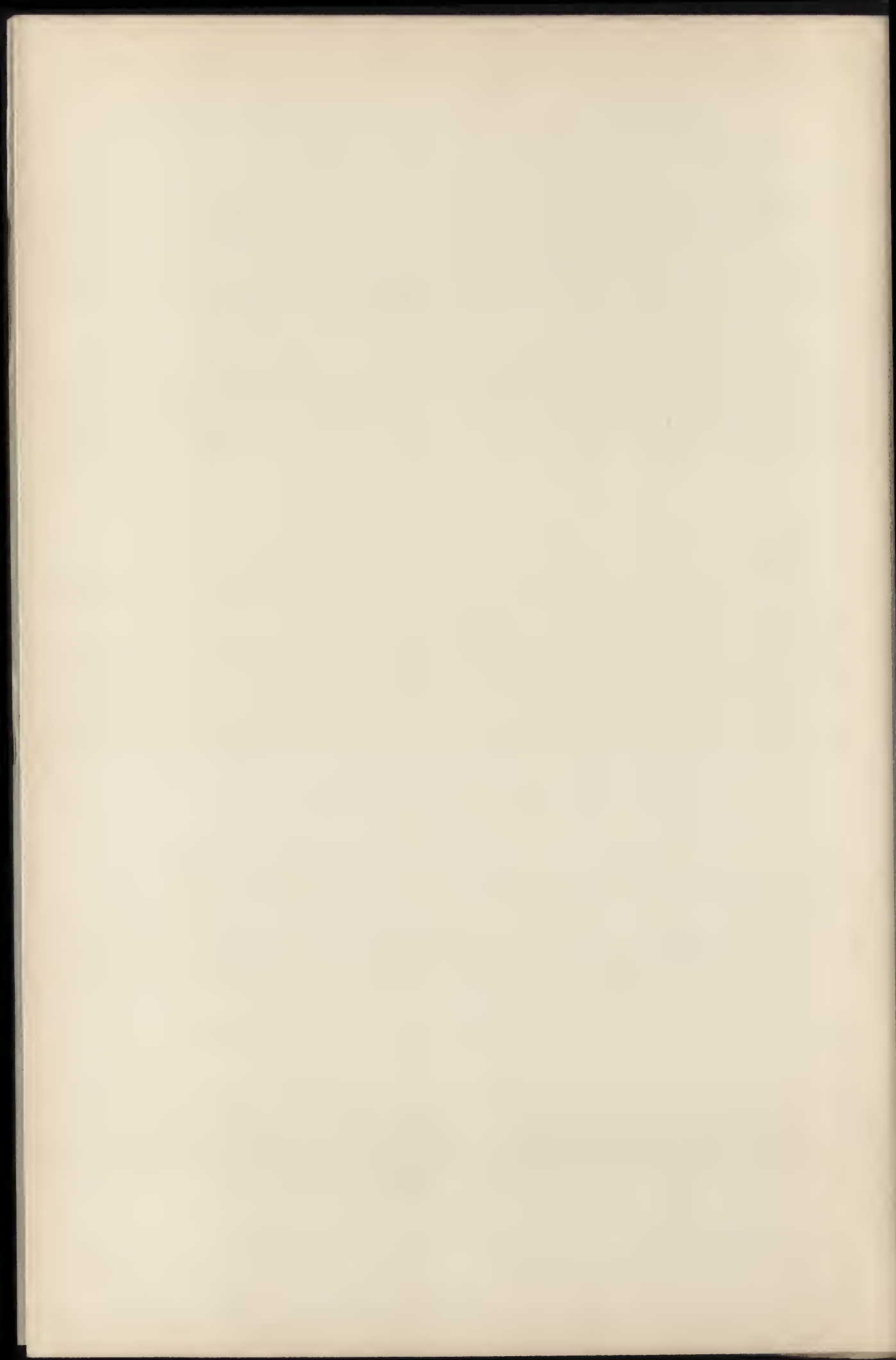


PLATE LVII

AN EVENING RAIN

By TANNYŪ KANŌ

Collection of Baron Naibu Kanda

THE

AMERICAN

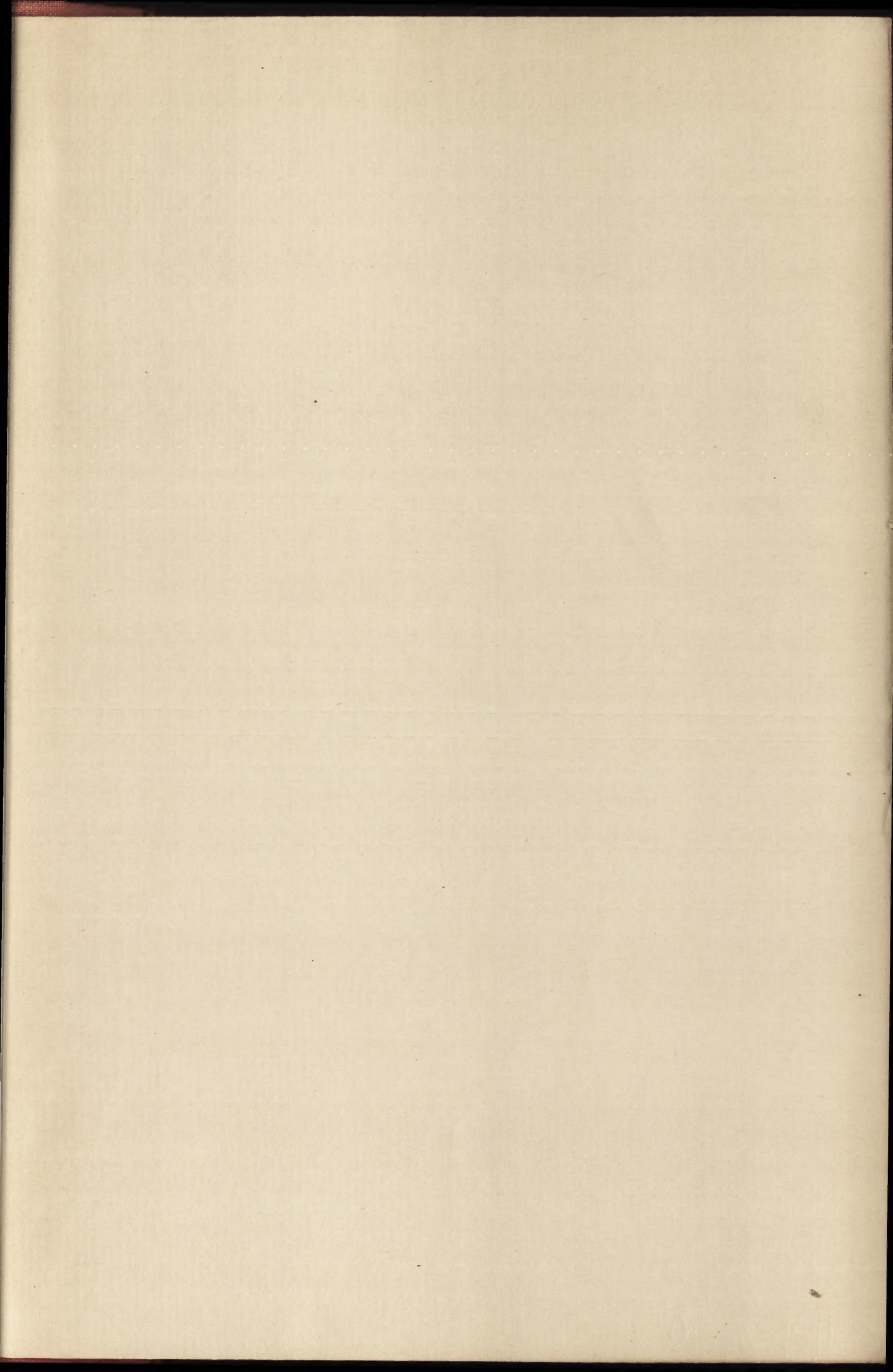
REVIEW

OF

PLATE LVII

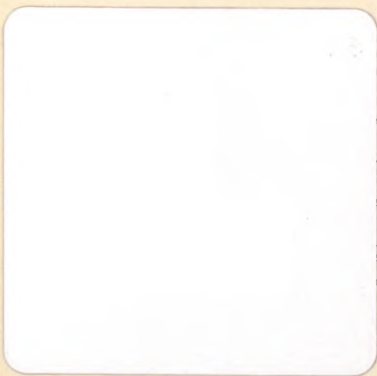


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